44 NEW MOVIES IN OUR MASSIVE WINTER PREVIEW

TOTAL FILM

NOVEMBER 2015
ISSUE 238

THE WORLD'S BEST MOVIE REVIEWS

007
ON-SET OF
SPECTRE
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CRIMSON PEAK

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dialogue

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Something wicked this way comes...


TF's editor goes old-school in the office.

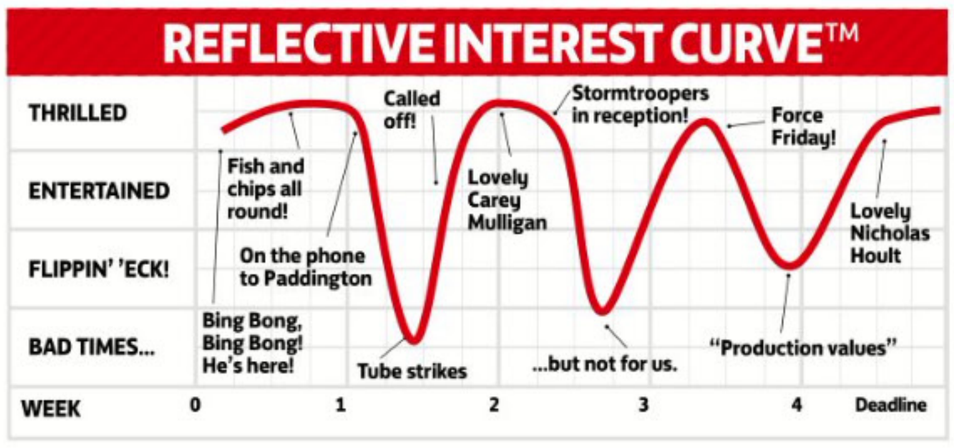
Brrr. Turned your heating on yet? *TF* is wrapping up with multiple film promo t-shirts and our *Game Of Thrones* rug as winter sneaks in. So what better time to check out all the movies set to warm your cockles through the colder months in our Winter Preview? And as Halloween is just around the corner, we got haunted with Hiddleston on del Toro's ravishing new chiller, Crimson Peak. We also had a crab salad with Chiwetel Ejiofor, chatted with Carey Mulligan, bantered with Deadpool himself... and yours truly snooped around the set of SPECTRE. Plus we review all the latest releases with the honesty and integrity you expect from us. All hot stuff. Enjoy the issue.

Jane

JANE CROWTHER
EDITOR

Drop us a line: totalfilm@futurenet.com

The ups and downs of making this issue...



STAR LETTER

Back in the summer of 2013, a *Batman Vs Superman* film was announced for 2015, completing a blockbuster line-up of blockbusters. Surely this was going to be the best year for film ever – so good that 2014 looked like something of a filler year. But now we've reached the promised land, I'm left feeling it was too good to be true. *Jurassic World* was clichéd cheese, *Terminator* was poor, *Avengers* disappointed and, c'mon, did *Ant-Man* really deserve four stars? With *SPECTRE* and *The Force Awakens* still to come we have hope – but with 2014 spawning *Boyhood*, *Interstellar*, *Whiplash* and *Birdman*... could we already have had the real golden year?



WILL MATA, WARE

Isn't that the beauty of movies? You never know what's going to disappoint, and what's going to really *blow. But between* Mad Max*'s rebirth, Pixar's revival and* Hot Pursuit *being under 90 minutes, we're pretty pleased with 2015. Will and everyone with a letter here will receive a copy of* Marvel's Avengers: Age Of Ultron, *out now on 3D Blu-ray, Blu-ray and DVD via Walt Disney Studios Home Entertainment. Didn't send an address? Email it! Nothing saucy, Ultron reads* everything.


Spidey is disappointed in your pessimism.

Don't re-start

After the appalling reviews for *Fantastic Four*, surely someone must realise that doing a reboot so soon after the first outing is likely to be doomed? Even as a big Spider-Man fan, I couldn't care less about the upcoming re-reboot.

LUCY BARLETT, LEICESTER

We understand. But now that Spidey's joined the MCU it could all be very different: cameos from D-list Avengers! Agent Carter, even if she's a cadaver in a hat! And, unlike The Amazing Spider-Man 2, *mid-credit scenes that aren't from entirely different films!*

>>

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*Quote by Facebook Competition Winner John Jordan

dialogue

Mail, rants, theories *etc*...


Queen Amidala has quite the clothing collection.

Building character

I read your feature The 30 Greatest *Star Wars* Characters [TF*237*] with interest and was pleased to see IG-88 at number 27, but would draw your attention to two incorrect statements. Firstly you credit Ralph McQuarrie as designer, and that it was made with scrap from *A New Hope*. Both wrong. My name is Bill Hargreaves and I built IG-88. There were no concept drawings of any sort and I can say I never met Ralph. The parts for IG-88 were sourced from an aircraft scrapyard in Hayes, Middlesex. Of course, some were liberated from other 'bots but very little. I know things can get distorted as it all happened a long time ago but I hope I can assist in putting things right. Sorry if this sounds like a moan – I am still a fan of the first three films and had input into them all.

BILL HARGREAVES, VIA EMAIL

Was reading your list of *Star Wars* characters and I was really disappointed to realise how few female characters there are in the *Star Wars* saga. When I was seven and went to see *The Phantom Menace* in the cinema, I was awed by Padmé (and her wardrobe, mostly) but there weren't really any other characters for me to cling on to, unlike my brother who had a whole Jedi council. I really hope *The Force Awakens* does something to address this, and I've got my fingers crossed that it will!

'I was awed by Padmé but there were no others to cling to'

JESS FRENCH, VIA EMAIL

Firstly, sincere apologies to Mr Hargreaves for the mistake. The Bothan spy who sold us the dodgy intel has been sent to clean out Jabba's bed pan. And Jess, it looks as if there has been an awakening regards gender balance in the new SW universe – Daisy Ridley, Gwendoline Christie, Felicity Jones, Lupita Nyong'o... and BB-8 is still yet to declare. Definitely an improvement on just Padmé and Anakin's mum, standing around shrugging that she doesn't know how she got pregnant, like some MTV reality star.

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The Impossible dream

Having recently watched the fifth instalment in the 'Ethan Hunt: Rogue Agent' series starring Tom Cruise, it reminded me that it is about time we had a proper adaptation of the old '60s TV series *Mission: Impossible*. In that series a REGULAR GROUP

OFFICE SPACED

Chatter 'gems' overheard in the *Total Film* office this month...

"I met a relationship wizard. He takes into account your past lives." **"I don't know how to make pictures so the computer talks to you."** "If I can talk to anyone about pus, I will." **"I had a curry disaster earlier... not from my bum!"**



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TOTALFILM ONLINE ON OUR WEBSITE...



12 Memorable Movie Twins
http://www.gamesradar.com/12-memorable-movie-twins/
With Krays biopic *Legend* in cinemas, we celebrate cinema's top twins, from the sublime (those corridor-haunting *Shining* girls) to Schwarzenegger and DeVito.



8 Things We Want To See In *Star Trek Beyond*
http://www.gamesradar.com/what-do-we-want-see-star-trek-3/
Here's our wishlist for next year's threequel. Give the ladies more to do! Give the Klingons more to do! Plus: a plea to *make more sense*.



The Total Film FrightFest 2015 Awards
http://www.gamesradar.com/total-film-frightfest-2015-awards/
Late August saw London shivering through another great FrightFest; here are the gore-gongs that count, from Best Film to Best Head Explode.

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CAKE TOWN OF THE MONTH
https://twitter.com/totalfilm/status/632193753856507905
Marking the home-ent release of *Wayward Pines*, a replica town made entirely of cake. "Such artistry," we mumbled, cramming in a fourth slice. Oh go on then, make it five.

HORROR: THE ULTIMATE CELEBRATION
https://twitter.com/totalfilm/status/639339718094778372
"I'll be having nightmares for weeks because of this cover," tweeted @hadleys1_jamie: a true compliment for Future's new horror special.

STAR WARS TOY OF THE MONTH
https://twitter.com/totalfilm/status/639735715266461696
Sphero's BB-8 replica was the clear winner of Force Friday. "I just bought one from my local Disney store," @WhiskyWithWater told us. "a moment of weakness I will NEVER regret."

TV REVIEWS GAMESRADAR.COM/TV



Batman and *The Green Hornet*! *The Simpsons* and... quite a few others! To find out what happens when TV universes collide, load up http://www.gamesradar.com/10-best-tv-crossover-episodes/ and don't forget to check out *SFX*'s extensive fantasy/SF TV coverage.

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of likeable agents WORKED TOGETHER as a TEAM to follow a meticulously set plan, they would use fantastic individual SKILLS to SECRETLY achieve all kinds of thrilling outcomes and leave the bad guys completely powerless in CLEVER ways, but were NEVER DETECTED. I know it is a bit of a stretch, but if Mr. Cruise were to just completely change every aspect of his own ass-kicking/blow-shit-up/die-and-be-brought-back-to-life/car-chase/bike-chase franchise, I'm sure he could achieve modest success and stop me from gnawing through the arm of my cinema seat. AGAIN!!

DAVID BRADSHAW, HORSFORTH

We've seen that movie. It was called Spooks: The Greater Good, *and it was sensationally adequate. C'mon, who wants to see The Cruiser being part of anything 'regular'? He was born to dangle from planes, not watch movies on them. What we call giving 110 percent, he calls a sick day. What we call base-jumping from Jupiter, he calls a deleted scene. What would be nice, though, is a* Man From U.N.C.L.E. *where Superman doesn't stop to enjoy cheese for half an hour. It's a spy thriller, not* Wallace & Gromit.

Only correct

I was recently texting a friend when my phone changed the name of one movie to 'Dobbie Darko' – perhaps a *Potter*-esque spin-off with everyone's favourite house elf travelling through time



to a pumping '80s synth soundtrack in order to prevent the end of the world? It got me thinking – what other films could be created by predictive text 'corrections'? I for one am looking forward to Ridley Scott's new movie about some bloke, 'The Martin'.

TIM COLEMAN, COVENTRY

Yay! New game! Dialogue's *fumbling thumbs came up with these: 'Avengers: Age Of Luton'; 'X-Men: Origins: Palestine' and 'Terminator: Genius', which is clearly Skynet having a laugh.*

Baddie education

On page 75 of the October edition, in the piece Good To Bad, Sam Mendes says his favourite Bond villain is Baron Samedi from the classic *Live And Let Die*. So why is it that you have a thumbnail photo of Yaphet Kotto alongside said text? The *Alien* actor played Mr Big/Kananga whereas it was the late Geoffrey Holder who gave it the spooky voodoo whodoo as Samedi. I should really tie you to a slab and laser beam your apricots for such a travesty but I will accept a free DVD so not to make too much of a *SPECTRE*-cle!

DAVID BLAKE, HAMPSHIRE

Apologies for the gaffe – here's Mr Samedi (above) in all his glory. Like Mr. Mendes, he frightened the faeces out of us too, especially that end bit where he's laughing like a loon on the train. Thomas The Tank Engine was never the same after that.

CORRECTION

In *TF*237, the *SPECTRE* portraits of Monica Bellucci and Lea Seydoux should have been credited to H&K/JME Photo. Apologies for the oversight.

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The next issue of TOTAL FILM on sale 23 October

TOTAL FILM

What's your favourite haunted house? Tell us yours at @totalfilm #tfhaunted!

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Going rogue: the Rebel contingent includes (left to right) Riz Ahmed, Diego Luna, Felicity Jones, Jiang Wen and Donnie Yen.



FIRST LOOK!

Galactic grit

ROGUE ONE | Stellar cast promise good guerilla in Gareth Edwards' spin-off Star Wars movie...

Given the dark palette and chunky hardware on show in this first official shot from *Star Wars* spin-off *Rogue One*, it seems director Gareth Edwards (*Monsters*, *Godzilla*) is going for a tone that's a galaxy far, far away from what we're used to in George Lucas' *Wars*-verse.

Set between the events of *Revenge Of The Sith* and *A New Hope*, *Rogue One* – the first in a planned series of spin-offs – concerns a band of resistance fighters intent on stealing blueprints for the first Death Star. It's been described as both a heist movie and a war movie; expect the phrase 'boots on the ground' to be much in evidence as the hype machine cranks up.

"*Rogue One*... will be a departure from the saga films but have elements that are familiar to the *Star Wars* universe," says Lucasfilm president Kathleen Kennedy. "It goes into new territory, exploring the galactic struggle from a ground-war perspective while maintaining that essential *Star Wars* feel. Gareth is such an innovative director and I'm so excited to be working with him and the extraordinary ensemble cast he's selected for *Rogue One*."

The heavyweight cast includes Felicity Jones, Forest Whitaker, Diego Luna and Riz Ahmed, who'll be joined by the formidable likes of Ben Mendelsohn, Alan Tudyk, Donnie Yen, Jiang Wen and Mads Mikkelsen. Talent behind the camera is equally impressive, with Edwards' quest for hardscrabble space action reflected in his department heads: Greig Fraser (*Zero Dark Thirty*, *Foxcatcher*) is on DoP duties and Neil Corbould (*Saving Private Ryan*, *Gladiator*) is Special Effects Supervisor. It's *Star Wars*, but not as you know it... **JG**

ETA | 16 DECEMBER 2016 *Rogue One* opens next year.

FIRST LOOK!

New in toon

Disney's annual D23 Expo gave us a tantalising glimpse at some of the Mouse House's exciting movies in the making. Here's what we learned...



Shake your jelly: the *Finding Nemo* pairing of Dory and Marlin is back.

FINDING DORY | Everybody's favourite animated fish is back in troubled waters...

"I'm very excited, I've waited for this for a long, long time," enthused Ellen DeGeneres at D23, clearly over the moon about reprising the role of adorable blue tang Dory more than a decade on from 2003's *Finding Nemo*.

A long-time champion of continuing Dory's adventures, DeGeneres' fish, sorry, *wish* is finally coming true with *Finding Dory*, which puts her chatterbox swimmer front and centre for her very own adventure. Though it's 13 years since the first film netted a Best Animated Feature Oscar, *Finding Dory* is set just six months after she helped clownfish Marlin reunite with his AWOL son Nemo. This time around, Dory sets out to track down her parents with a little help from Nemo and Marlin, plus the first film's 'Tank Gang' – Gill (Willem Dafoe), Flo (Vicki Lewis) and Jacques (Jerome Ranft) – now free to roam the sea.

"I wanted to know that if this charming, forgetful fish ever got lost again, that she would be OK," says returning director Andrew Stanton, who's co-directing with *Toy Story Of Terror*'s Angus MacLane. "And at the end of *Finding Nemo*, I wasn't confident about that. So that's when I knew I had another story." That story sees Dory scouring the coast of California, only to end up at the Monterey Marine Life Institute, where she meets crotchety, claustrophobic octopus Hank (voiced by *Modern Family* patriarch Ed O'Neill), friendly shark Destiny (voiced by Kaitlin Olson) and beluga whale Bailey (voiced by Ty Burrell), who Dory will presumably communicate with by speaking Whale.

With Diane Keaton and Eugene Levy also on board as (spoiler alert!) Dory's parents, we're expecting *Finding Dory* to be every bit as emotional as the first film. "We waited a decade for this to happen," DeGeneres adds. "People are going to love what we're doing. Regardless of if you're a *Nemo* fan, you're going to love this film." **JW**

ETA | 17 JUNE 2016 ***Finding Dory*** **opens next year.**

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No sucker: octopus Hank (Ed O'Neill) offers guidance to Dory (Ellen DeGeneres).



ZOOTOPIA

ETA | 4 MARCH 2016

"Anyone can be anything," claims bunny cop Judy Hopps (Ginnifer Goodwin) in this quirky-looking animal fable. Directed by Byron Howard (*Tangled*) and Rich Moore (*Wreck-It Ralph*), *Zootopia* promises furry fall-outs and fisticuffs as Judy falls foul of fox con artist Nick Wilde (Jason Bateman).



TOY STORY 4

ETA | 16 JUNE 2017

It's been five years, but Woody, Buzz and co. are back in this surprise fourquel, directed by John Lasseter and scripted by Rashida Jones and Will McCormack. "It's a love story, which we haven't done before," Lasseter says of the film, which sees Woody reunited with Bo-Peep.



GIGANTIC

ETA | 2018

Envisioned as the definitive *Jack & The Beanstalk*, *Gigantic* is being directed by Nathan Greno (*Tangled*), with songs by Kristen Anderson-Lopez and Robert Lopez (*Frozen*). Early artwork showed Jack meeting 60ft-tall 11-year-old Inma, who thinks he's a living, breathing toy, plus terrifying baddies the Storm Giants. Expect to be earwormed *and* scared.



MOANA

ETA | 23 NOVEMBER 2016

John Musker and Ron Clements (*The Little Mermaid*, *Aladdin*) head to the South Pacific for this action-packed quest movie, in which teenager Moana encounters tattooed demi-god Maui (Dwayne Johnson). Sweeping early footage left D23 audiences begging for more; hopefully *Moana* matches the scale and emotion of Musker and Clements' previous movies.



WAR HEROES

CAPTAIN AMERICA: CIVIL WAR | First look at footage gets pulses racing.

"We definitely have gloves on," teased Anthony Mackie at D23, on stage with Chris Evans to show off some action-packed footage from *Captain America: Civil War*. Featuring Cap (Evans), Falcon (Mackie) and Black Widow (Scarlett Johansson) going up against new baddie Crossbones (Frank Grillo), the footage also reintroduced Bucky Barnes aka The Winter Soldier (Sebastian Stan), and saw Scott Lang aka Ant-Man (Paul Rudd) getting a bit tongue-tied when he meets Captain America for the first time.

"It's more a family dispute," Mackie says of the threequel's titular war, in which superhero factions (led by Cap and Iron Man) go head to head. Adds Evans: "I feel like with families, you have more struggles with the people you love [*because*] you care about them. You can't leave them, you have to make this work." With new Spider-Man Tom Holland also appearing in the film, *Civil War* – directed by *Winter Soldier*'s Anthony and Joe Russo – looks to be the biggest Marvel movie since *Avengers Assemble*. "Marvel has a lot of balls in the air, you have a lot of movies that they're trying to bring together," says Mackie. We can't wait.

ETA | 29 APRIL 2016 *Captain America: Civil War* opens next year.

FIRST LOOK!

Killer moves

ASSASSIN'S CREED | Michael Fassbender heads up a videogame adap to die for...

Will *Assassin's Creed* finally be the movie from a videogame we've waited 20 years for? Given it's by the team that brought us such a soul-shaking *Macbeth* – Michael Fassbender, Marion Cotillard and director Justin Kurzel – the chances look good.

"It's a genre I never thought I'd be involved in – it scares the bejesus out of me! – but it's really interesting," Kurzel tells *Buzz*. "There's a reason why *Assassin's Creed* has 95 million followers. There's a depth to the game, and the ideas are really substantial. It's based on historical events and real characters. It's to do with ancestry, and the fact we're all made up of those who come before us – the idea of genetics."

For the uninitiated, there are nine main *Assassin's Creed* games to date, and they pit a group of (wait for it) assassins against the Knights Templar, with the main character able to plug into 'ancestral memories' to pick up the skills of his forbears (and meaning the game can roam different eras). In the movie, The Fass will play Callum Lynch, who explores the memories of his ancestor Aguilar, from 15th-Century Spain.

"I think it's a really fascinating concept, just the idea of DNA memory alone," says Fassbender, who also produces, though he happily admits he's played the game "only a few times, badly". Cotillard is excited to reunite with her *Macbeth* men, but has no idea what she's in for: "Is the game violent?" she asks *Buzz*. "I don't like this. I don't like to shoot people."

Her director will no doubt clue her in: "There's parkour and free running; it's not superhero; it's action that's accessible, relatable," he says. "It's by far the biggest budget I've had. I get to use a whole lot of skills I haven't used before. It's a monster." **JG**

ETA | 30 DECEMBER 2016 *Assassin's Creed* opens next year.



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RED LIGHT GREEN LIGHT

What's stopping, what's starting in movieland...



GO After sitting in dev hell for years, it looks like *Artemis Fowl* is finally going to hit the big screen. Kenneth Branagh is set to direct for Disney. The first in a series of eight novels, think franchise...

GO DreamWorks' distribution deal with Disney is set to expire next year, and rumour has it Spielberg is in talks to partner with Universal after *The BFG*. Casting has already started on his next, an adaptation of *Ready Player One*.

GO At press time, three actresses were rumoured to be vying for a key role in *Star Wars: Episode VIII*. Tatiana Maslany (*Orphan Black*), Gina Rodriguez (*Jane The Virgin*) and Olivia Cooke (*Bates Motel*) are in the running.

STOP Mark Ruffalo has confirmed that Hulk will not be appearing in *Captain America: Civil War*. "They don't want to reveal where he is and why," says Ruffalo. "I don't even know if Hulk will be back soon."



GO We love Cate Blanchett. The double Oscar-winner is gearing up to play *I Love Lucy* star Lucille Ball in a biopic penned by superscribe Aaron Sorkin. Expect award interest... **MM**

PA

You talkin' to me?



Film quotes pose as questions. Film stars try to cope. In the crosshairs this month:

Sam Claflin



You talkin' to me?
Yes... I do enjoy the interview process. It's something that I'd heard horror stories about. Someone going, 'You've got a week of junketing? Oh, gutted.' But I find it surprisingly easy. It keeps me off the streets.

Do you feel lucky, punk?
I feel very lucky. I like lucky punks, I do. I felt very, very underprepared for getting involved [*with* The Hunger Games], but very excited. I was a big fan.

You talk the talk. Do you walk the walk?
I'm definitely someone who's able to distance himself from the work, so that when I go home, I don't continue the talk or the walk. I'm able to leave my baggage at the door – at both ends.

What's the last thing that you do remember?
I remember my last day [*on* The Hunger Games] being really, really bizarre. I said all of my goodbyes. I went around and made a point of hugging everyone I'd worked with for however many years. Loads of us finished on the same day. Then all of a sudden, I remember the first AD saying, 'Actually, we need to film you guys tomorrow morning.' So my goodbyes were completely undermined.

Have you ever danced with the devil in the pale moonlight?
[*Laughs*] Yes, I danced with the devil. Her name was Portia. She was an old lady stripper that Francis Lawrence, the director, bought for me in a club in Atlanta, just before we started filming *Catching Fire*... I like to think it was some form of test. Maybe he was observing me. But he's an amazing guy. He definitely showed me and taught me a lot – as did Portia.

'I don't enjoy the gym. I go and sweat, then come home and feel sorry for myself.'

Have you ever had the feeling where you're not sure if you're awake or still dreaming?
Constantly. I'm having it right now – not believing that I've just told you that story! I do have to pinch myself quite often.

What's in California?
I go [*to LA*] and think I'm on holiday, but then I'm inundated with business meetings and auditions. I think of it as work. I have to work hard. It's like going to the gym. I don't enjoy myself at the gym. I go and sweat, and then I come home and feel sorry for myself. [*laughs*] That's basically what happens in LA. That's what happens in California. I sweat.

If we see something sweet, we better grab it....
I think you've got to... If an opportunity presents itself, you have to go for it, if it's sweet. I think that's an amazing motto to live by. **MM**

ETA | 19 NOVEMBER *The Hunger Games: Mockingjay – Part 2* opens this winter.



Final fantasy: Claflin with his *Mockingjay – Part 2* co-stars.

Questions taken from *Taxi Driver, Dirty Harry, Full Metal Jacket, Memento, Batman, The Matrix, Borat, The Hunger Games: Catching Fire*



EXCLUSIVE!

Spinning wheels

COP CAR | Kevin Bacon stars in a terrific road-movie thriller by the director of the next Spider-Man.

"When I was a kid, I'd go into a field with my friends and just walk in a direction, hoping *The Goonies* would happen to us, that we'd stumble across that pirate treasure or find something that allowed us to build that crazy glowing spaceship from *Explorers*. You're hoping you're going to stumble into an Amblin film..."

There's a point to writer-director Jon Watts' ramblings about his youth in Fountain, Colorado, and it soon becomes clear when you watch the opening of his Sundance hit *Cop Car*: two kids (James Freedson-Jackson, Hays Wellford) wandering in, yes, Fountain, Colorado and stumbling upon the unattended titular vehicle. A-ha – this is the Amblin-flavoured movie that his 10-year-old self never stumbled into, yes? Well, almost...

"Probably, unconsciously, that informed the movie and its tone, but the truth of it is you're in the real world," Watts says. "So yes, it may initially be cool that you find a police car that has the keys in it, but then you have to ask the next question – whose car is it and why is it out there? Suddenly you go from an escapist, magical adventure to all these issues..."

Well, it turns out that the car belongs to Sheriff Kretzer (a moustachioed Kevin Bacon in his most memorable turn for years) and he's not a good guy. With him into the story come drugs, a dead body, and a nasty surprise that lurks in the trunk of the car. So what started off as a wind-in-the-hair joyride for the boys turns into a life-and-death chase. Those Goonies might have found themselves in danger but they never had to handle live firearms as bodies dropped around them.

The result is a taut, spare, suspense-fuelled thriller, so don't be fooled by the bizarre decision to release straight to DVD in the UK. Low on dialogue, high on action and splattered with macabre humour, *Cop Car* was correctly described as "B-movie gold" by industry magazine *Variety* (which also, ironically, labelled it "an easily marketable genre exercise"), and its accomplished shot-making evokes such calling-card movies as Spielberg's *Duel* and the Coens' *Blood Simple*. Don't just take our word

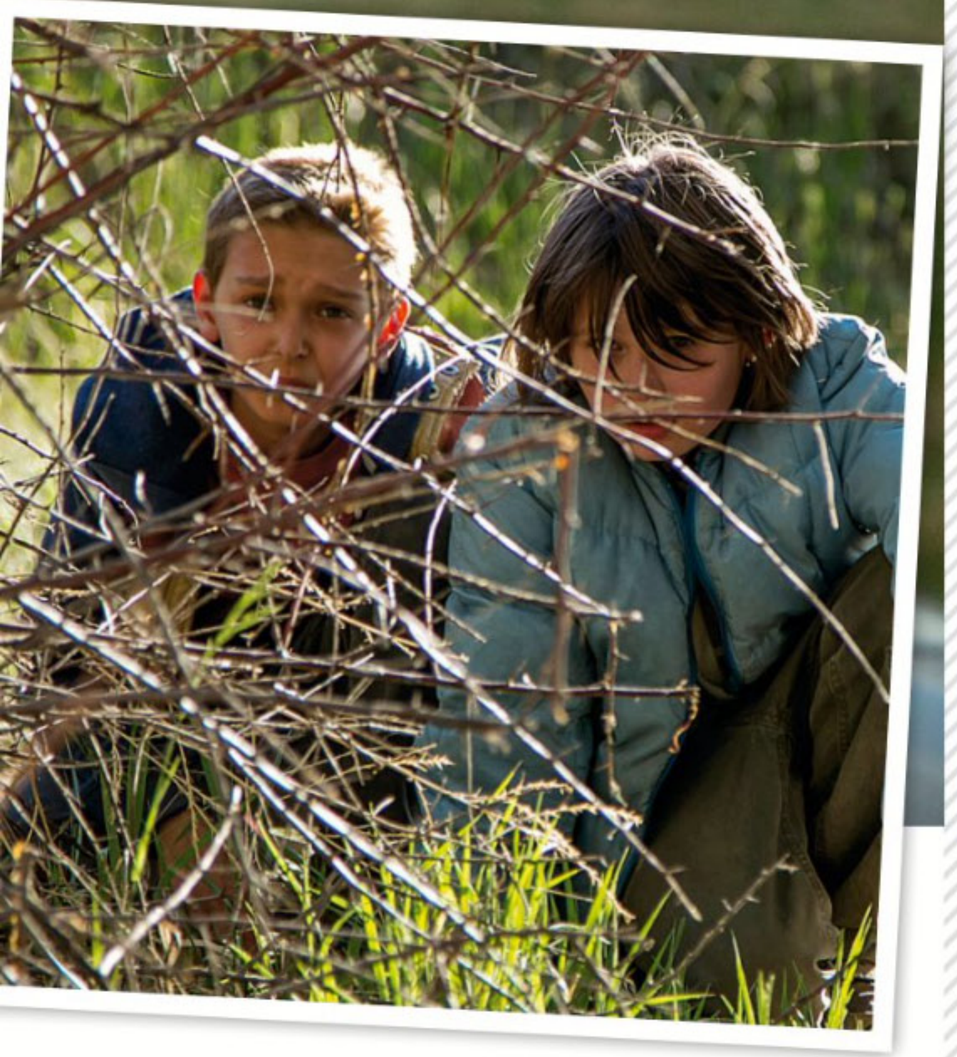
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‘It’s important to remember what you felt as a kid’

JON WATTS



Taking aim: Kretzer (Kevin Bacon) arms up and (below) James Freedson-Jackson and Hays Wellford are the adventurous youngsters.

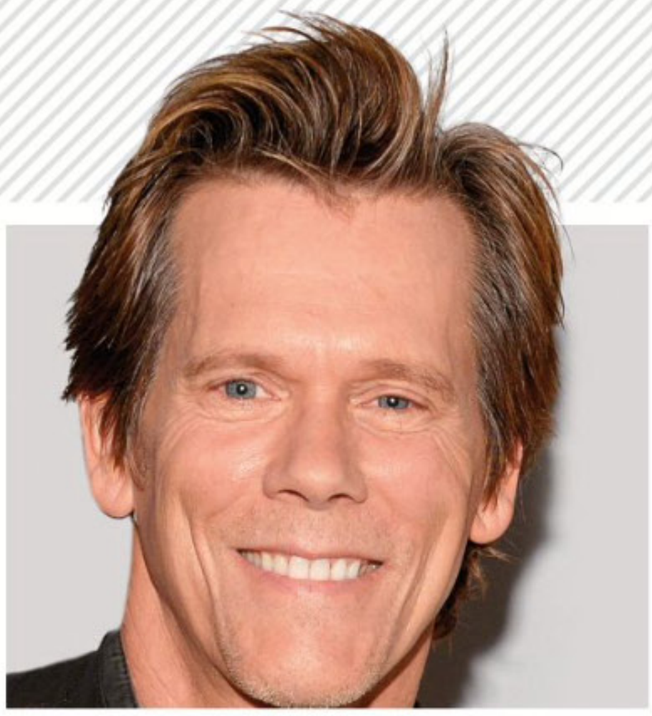


for it – Marvel took one look and hired the 34-year-old director for its *Spider-Man* reboot starring Tom Holland.

“The idea of Peter Parker in high school is so fun,” says Watts, promising to apply techniques instigated on *Cop Car* to the pipelined blockbuster. “I think it’s always important to remember what you were actually thinking and feeling at the time, and to not project your adult feelings and thoughts and ideas backwards. That works for a 10-year-old and that also works for a 16-year-old in high school. What was actually going through your head at that time? What did you want to do? How did you think the world looked? That’s a really important part of telling a story like that.” **JG**

ETA | 19 OCTOBER *Cop Car* is out on DVD next month.

PA IMAGES / ADDITIONAL REPORTING: JOSEPH McCABE



Kevin Bacon

On limited dialogue, working with kids, and the new Spidey director...

Your character, Sheriff Kretzer, is a man of few words...
I started out [*in the business*] as an extra. When you’re an extra you say, “Well, I hope I can some day get a line.” Then once you get a line you hope you can get two. It puts you in the headspace of judging your roles based on how many lines you have. Then you start to realise there’s a lot of stuff that’s not about the amount of lines. If you can tell the story of who this guy is with a look, with a piece of wardrobe or a way of walking, with the timbre of somebody’s voice...

Didn’t you create your own backstory?
I’m not going to disclose all of his secrets but I felt that he had grown up in Texas or Oklahoma, but was now in Colorado. He is enamoured of the Old West, the Jesse James and Wyatt Earps and Jim Bowies and George Armstrong Custers of the world, who were out there kicking ass and taking prisoners. He’s sort of stuck in that world.

How was working with your young co-stars?
Great kids. One thing I really loved about them is that they’re very, very real. They’re not overly precocious. They talk like 10-year-old boys. That’s a testament to Jon [*Watts*] and his writing. I think that Jon was definitely influenced by things like *Stand By Me*. I also loved being on the set with them because their enthusiasm was so infectious. They were so jazzed about being there.

What do you think of Jon Watts landing the *Spider-Man* reboot?
I wasn’t surprised at all. I felt like when you look at *Cop Car* you see tension, you see performance, you see heart, you see a good shot selection – all things that go into making compelling movies, whether they’re $200m movies or $200,000 movies. If I was running the studio, I would have given him the movie in a heartbeat. **JMc**

TAKE OUR ADVICE

Can you guess the recent movies from our ‘alternative’ consumer advice?

Contains sharp suits, blunt brutality and a BAFTA-winning actor fighting himself.

CONTAINS NEUROSES, PHILOSOPHY AND A LEADING MAN SNOGGING A YOUNGER ACTRESS.

Contains a hot young cast in a reboot that fails to live up to its title.

Contains the World’s Greatest Actress slinging a guitar. In leather pants.

CONTAINS FLASH THREADS, FLASH DIRECTION AND TWO ACTORS WHOSE CHARISMA IS, AT BEST, FLASH-IN-THE-PAN.

Contains Adam Sandler reliving his ’80s heyday. If only it was *The Wedding Singer*... **JG**

Answers: *Legend, Irrational Man, Fantastic Four, Ricki And The Flash, The Man From U.N.C.L.E., Pixels*

‘I’ve taken away something from everybody I’ve worked with’

Between takes

Dave Bautista is flexing his acting muscles.

You play a Bond villain in *SPECTRE*. Was it a dream role for you?
My agent called me and he said, “What do you think about being in a Bond film?” So I said, “Fuck, yeah! Are you serious?” I was a fan of Sean Connery and he was James Bond to me. I lost interest a lot throughout the years. But when Daniel [*Craig*] became James Bond, I believed in him and bought into him. When I got the call for this, I couldn’t have been more thrilled because this is the James Bond I want to be involved with, the Sam Mendes/Daniel Craig era.

How was Mr Hinx pitched to you?
Sam asked me to fly over and meet him. He explained Hinx, and I was apprehensive because I knew I was going to get cast as the musclehead. So I literally asked him two questions. I said, “Is Mr Hinx a badass?” He said, “Yes.” And I was afraid to ask, but I did, “Is he intelligent?” and he said, “Oh, yes.” I was sold and I said that to him. That day he gave me the part.

How does Hinx’s intelligence present itself against Bond?
There’s definitely a twinkle in Mr Hinx’s eye. He doesn’t take himself, or anyone else, too seriously because he is secure in being the toughest guy in the world. He doesn’t think anyone is his equal, including James Bond.

Since *Guardians*, you’ve been cast against world-class actors from De Niro to Christoph Waltz. What influence has that had on you?
I’ve taken away something from everybody I’ve worked with. I just did *Warrior’s Gate* with a great young actor named Uriah Shelton. He looked like a kid but he would change up things just in his eyes from take to take and was really talented. I watched how methodical De Niro was [*in* Bus 657]. And going back to films before I was successful, Dominic Purcell started talking to me between scenes about breathing and I still use it to this day.

***Guardians Of The Galaxy 2* has a script. Have you read it?**
I haven’t read it and I haven’t asked. They are going into their second draft and I want to wait until it’s finished. As a performer and a fan, I like to be surprised. **TB**

ETA | 26 OCTOBER *SPECTRE* opens next month.



Drive time: Mr Hinx has Bond in his sights.



Eyes and teeth: Trad prosthetics with plenty of bite in *Howl*.

ON SET!

Hairy scary

HOWL | Lycanthropes on a locomotive...

Entering a warehouse in Croydon, South London, *Buzz* is stopped dead (no pun intended) by a pack of werewolves sprawled out on chairs, smoking. Soon they'll be sprinting on two legs, all prosthetic muscle and tufts of coarse hair, as they attack a broken-down train.

Director Paul Hyett wanders over to us. "I didn't want to do big, furry werewolves," he says. "And I wanted to avoid the mythology of turning on the full moon. My feeling was that these creatures transform through a bite, like rabies, and it occurs over years; the muscles, the skin, the bones – all break and re-heal in a grotesque way."

Hyett established his name doing prosthetic effects on movies like *The Descent*, *Doomsday* and *Eden Lake*, and made his directorial debut with 2012's *The Seasoning House*, set in a war-torn Balkan brothel. That featured gruelling rape and revenge. This is a lot more fun...

"It's a direction I'm very pleased to go in," he says. "*The Seasoning House* was nihilistic, and I felt responsibility – there are people suffering those horrors in the real world. *Howl* is exciting and everyone can enjoy it. Werewolves rampaging on a train!"

The cast includes Shauna Macdonald from *The Descent*, Rosie Day from *The Seasoning House* and Sean Pertwee from *Doomsday*, with Hyett saying they "bring everything to the set". Given a bunch of characters are trapped in a cramped space, the dynamics are vital: "It was fun to develop who would be cowardly, manipulative, useless, resourceful, brave..."

One thing's for sure: werewolves are here to stay. Hyett nods. "Whether it comes from that fear of getting bitten by a huge, ravenous dog, or fear of the beast within, or whether it's the more romantic mythology of the gothic, Hammer type of werewolf film, it's a sub-genre that will always be loved." **JG**

ETA | 16 OCTOBER *Howl* opens next month.

Listen Up, HOLLYWOOD

This month, **Fifty Shades Darker.** Buzz pitches four ideas for the BDSM supersequel.

FIFTY SHADES DARKER

Why not retain the title of E.L. James' novel but give it the literal treatment so viewers have to strain to see what's going on? Critics, after all, raved when Gordon Willis underexposed *The Godfather: Part II* so you couldn't see Michael's eyes in key scenes. Also, the censors can't get their knickers in a twist – there's hardcore hanky spanky but you can't see it.



FIFTY SHADES STARKER

An avant-garde rendition in which the sets are lines chalked on a black stage, à la *Dogville*. Or maybe everyone performs naked, the subtext being there's no sexual currency if genitals are as commonplace as elbows. Or something. Or perhaps Iron Man flies in to be paddled by Christian Grey until he's blushing at both ends.

FIFTY SHADES PARKA

Set in Sweden and directed by Lukas Moodysson, this low-key take sees Christian and Anastasia park up on the outskirts of a backwater town to fumble at each other with frozen fingers and iced breath. Anastasia dutifully pulls up her parka and lowers her jeans and thermal long johns to be spanked, but immediately gets frostbite on her bum.

FIFTY SHADES FARTIER

Set 11 years after *Fifty Shades Of Grey*, Anastasia and Christian are now married and unthinkingly flatulent in each other's company. Thing is, it's hard to get sexy in the Red Room of Pain when Christian squeaks one out while reaching for a whip, and Anastasia trumps so terrifically that her red cheeks wobble. **JG**

ETA | 10 FEBRUARY 2017 *Fifty Shades Darker* opens in two years.

EXCLUSIVE!

The many faces of Elijah Wood

Child actor. Adult star. Founder of horror production company SpectreVision. The multi-talented multi-hyphenate walks us through his life...

THE CHILD ACTOR

"I was raised with such intense humility, it was drilled into me to never allow myself to be defined by my success, or being an actor. It was far more important to my mother that I be a good person and have respect. My foundations were strong, which allowed me to have perspective. I never got lost in the industry or the success of it. I always had a healthy separation between what I did as an actor and who I was as a person."



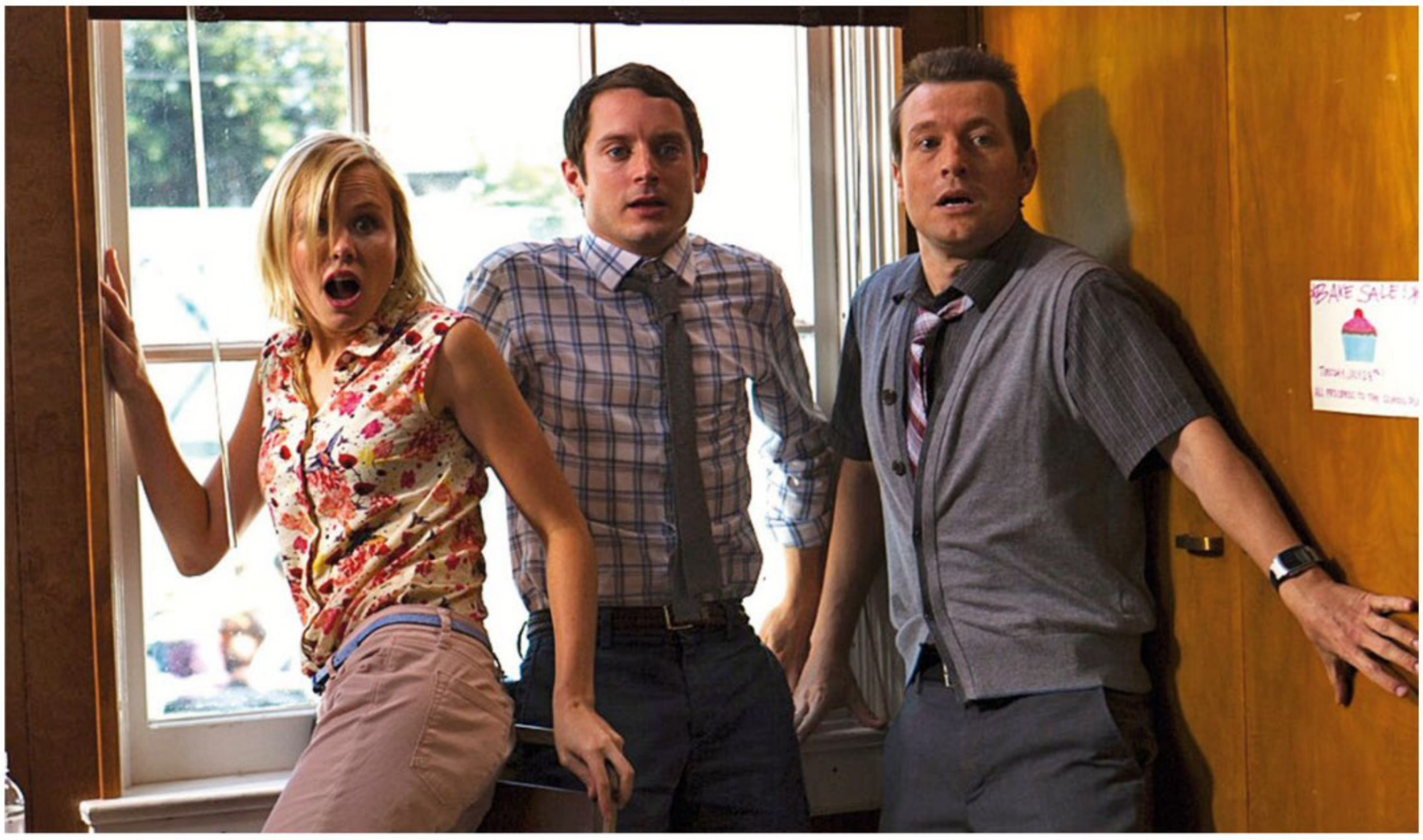
THE PRODUCER

"It's hard to quantify what a SpectreVision film is. Our initial intention was to push the boundaries of what people consider a horror film to be, and push the genre into new places, which I suppose is a relatively lofty goal. Horror is often maligned and misunderstood, but it feels now that the tide has really turned and genre is being accepted more widely in the States, which is wonderful. It's this really fertile time now."



ALLSTAR, PA, REX

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THE HORROR ACTOR

"As far as *Cooties* is concerned, I never intended on playing a role in the film. Somewhere along the process, I think one of my producing partners said I should play Clint. I didn't spiritually feel good about sharing the two roles and I didn't want people to assume that I'd started SpectreVision as a vanity project. It was never the intention so I was flat against it. As time went by and we were really close to getting the movie made is when I ultimately conceded. I'm really glad that I did because I love the character and the script."



THE DJ

"In the last four to five years, I have taken DJing more seriously. To have that as a genuine outlet has just been incredible. In some ways, playing records is as pure, or more pure an extension of myself than playing a role is because it's so specific to my personal interests in music and my record collection of what I purchase. It's a direct conduit to who I am identity wise."

THE RECORD PRODUCER

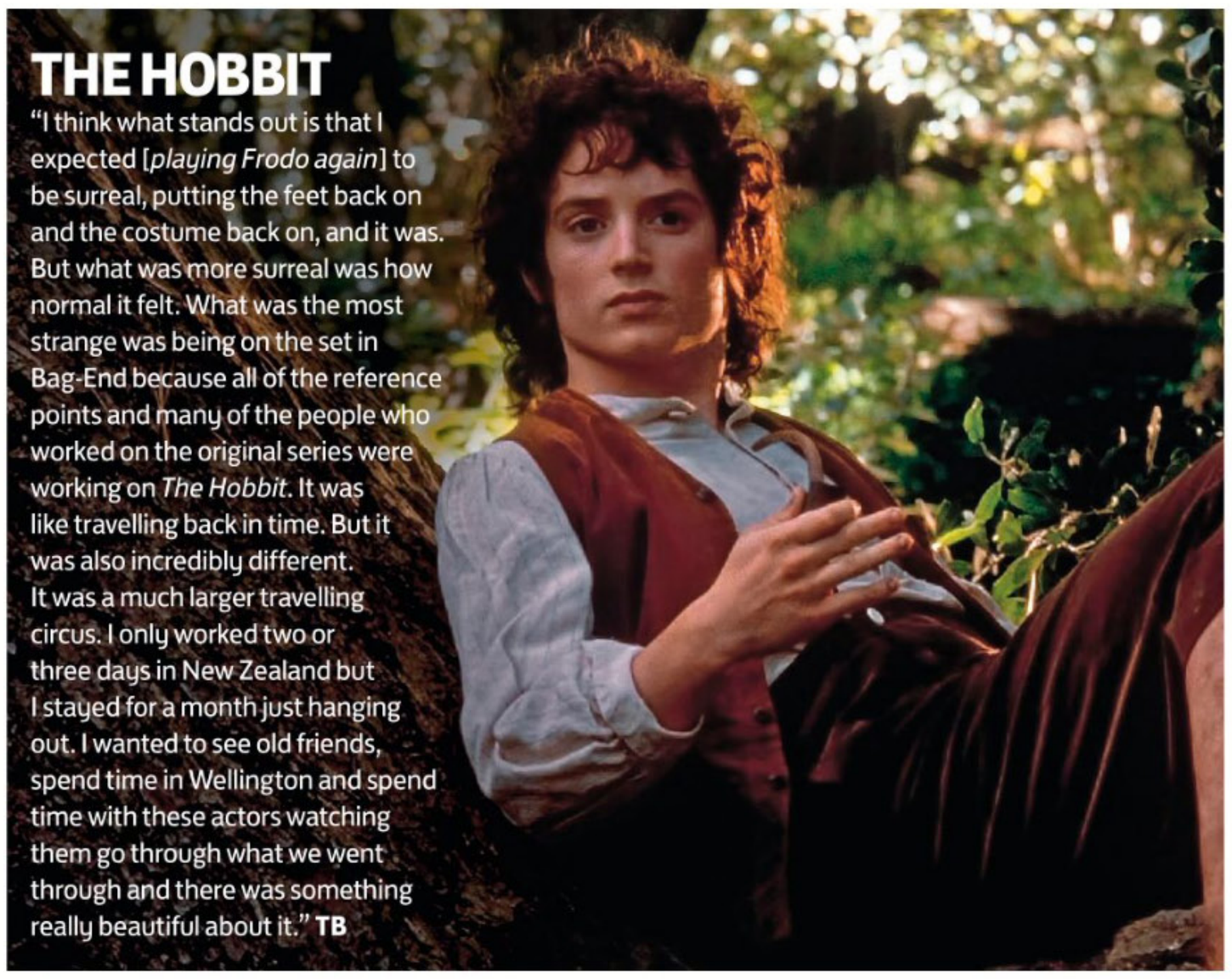
"Music has always been a huge part of my life. But the label [*Simian Records*] I kind of let go. It taught me great lessons. I learned a lot and I would do it differently if I were to start something again."

THE DIRECTOR

"As someone who wants to direct, and in some ways feels more like a filmmaker than an actor philosophically, what I gain from the process is the complete experience, the creative process, working to achieve something collectively. It feeds into how I work as a producer and why I have this desire to be a director as well."

THE HOBBIT

"I think what stands out is that I expected [*playing Frodo again*] to be surreal, putting the feet back on and the costume back on, and it was. But what was more surreal was how normal it felt. What was the most strange was being on the set in Bag-End because all of the reference points and many of the people who worked on the original series were working on *The Hobbit*. It was like travelling back in time. But it was also incredibly different. It was a much larger travelling circus. I only worked two or three days in New Zealand but I stayed for a month just hanging out. I wanted to see old friends, spend time in Wellington and spend time with these actors watching them go through what we went through and there was something really beautiful about it." **TB**



ETA | 12 OCTOBER ***Cooties*** **is out on DVD and Blu-ray next month.**



Quiff of smoke: Emile Hirsch plays cool American neighbour Dean.

ON SET!

Teenage kicks

JUST JIM | Craig Roberts revisits his youth for his big directorial debut...

Craig Roberts might be a Hollywood player with the likes of Seth Rogen, Zac Efron and Channing Tatum on speed dial, but today he's in his hometown of Maesycwmmer, South Wales, cowering in the pissing rain next to a churning stream.

At the cry of "action!" he runs along the bank in jeans and T-shirt, chased by a pack of lads in white gym kits, and then, desperate, plunges into the icy water. Roberts repeats his dunk on three occasions, each time smothered in a heat blanket the moment he clambers back up the bank. Still, he only has himself to blame – making his writer-director debut at the tender age of 23 (he's since turned 24), he's the one barking the orders.

"I wrote the first draft in five days and it didn't make any sense!" he says of *Just Jim*, which was made through the Cinematic scheme, designed to foster emerging Welsh talent. "That's the draft I sent in. In the end I had 14 drafts, and I'm redrafting as we shoot!"

Semi-autobiographical, *Just Jim* sees Roberts' eponymous schmoe befriended by his new American neighbour, Dean (Emile Hirsch), who shows him how to stand up to bullies and get the dream girl (Charlotte Randall). But then things turn dark...

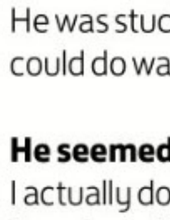
"Events get pretty bizarre, so it's not *that* autobiographical!" he kids. "It's based on my experience I had with a best friend. Also, my experience of trying to get with girls, which was pretty unsuccessful!"

Citing *Ghost World*, *Billy Liar* and John Hughes movies as his influences, and David Lynch to signpost the crazed territory that *Just Jim* ventures into, it's clear that Roberts has been bitten by the directing bug: "I definitely want to do more of it," he muses. "You are the creator of the story. It's the coolest job!" **JG**

ETA | 25 SEPTEMBER *Just Jim* is out this month.

Q&A CRAIG ROBERTS

The *Submarine* star comes up for air.



Was it strange being part of the Cinematic scheme, given you've already been to Hollywood?
Much as I'd done all that, when it came down to actually writing and directing, I hadn't done anything. I was the least experienced person there. It was really scary, actually.

How was it for the locals, having their small town overrun by film folk?
They loved it! Nothing goes on in the town. It's very small – two shops. There were days when loads of people were out watching us film. We shot at the place I used to get my sweets from and I actually got the shop owner, Jill, in the film. She's really funny.

How did Emile Hirsch find being transported to a tiny Welsh town?
He's from LA, which is a complete bubble of the industry, and he was extracted and taken to Maesycwmmer! There was nothing around him. He was stuck in a hotel in a golf resort, so all he could do was focus on the part.

He seemed rather intense on set...
I actually don't know if he was in character the whole time. I do know he smoked a hell of a lot of real Marlboro Reds every day, and he doesn't smoke!

REX

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EXCLUSIVE!

Creep show

THE WITCH | The fear starts here as Buzz goes behind the trailer of next year's scariest scary movie...

A period horror subtitled 'A New England Folktale' and scripted in Jacobean English... It's an ambitious sell for a big-screen debut, but it's a gamble that paid off for director Robert Eggers, whose *The Witch* terrified Sundance audiences in January and soon plays at the London Film Festival. Here, he talks us through the film's trailer...



PEEK-A-BOO

"There's being scared, and there's actually experiencing horror. I was trying to do both. We have a handful of jump scares, and I think the audience appreciates that, especially because the film is really tense and ugly and dark. I was gratified to go to the first screening where people jumped when Thomasin (Anya Taylor-Joy) simply says, 'Boo.'"



KNOCK KNOCK

"We tried not to 'show' too much, but sustaining tension is hard. Our DoP Jarin [*Blaschke*] and I shot-listed the hell out of the movie, trying to understand how to build the tension through the visual rhythm and cohesive flow of images. It was almost cut in camera, because the schedule was so tight. There's almost nothing on the cutting room floor."



THE DEVIL INSIDE

"We pulled stuff from period sources and people's personal religious diaries to make something that felt authentic. The things the kids say when they're possessed are things that Samuel Willard [*a colonial clergyman who opposed the Salem witch trials*] recorded. Viewing the film with that weight of the past really adds a lot." **RJ**

ETA | 2016 ***The Witch*** **is expected to open next year.**



ON SET!

Kick-Arse

SUPERBOB | Buzz goes on the set of the cape comedy to find out how a distinctly British superhero flick is made.

HOLD OUT FOR A HERO

"Bob is a lonely man looking for love who happens to be the world's only superhero," explains director Jon Drever. "Otherwise he's just an awkward bloke from Peckham." The film follows the ex-postman on his supposed day-off from his Ministry of Defence duties, as he tries his hand at dating.

BE MILD MANNERED

"It's painfully British," says Drever of the ultra low-budget feature that he and actor Brett Goldstein developed from a short. "There's a good reason we don't have a superhero culture like the Americans, we're not brash and confident. But we can laugh at ourselves."

MAKE DO AND MEND

The team were lucky enough to find a ready-made disaster zone at the Fire Service College in the suitably quaint Moreton-in-Marsh. Scattered with burnt-out shells of buildings and aircraft for training firefighters, the director compares the location to "the set of a Michael Bay movie".

GET SUITED AND BOOTED

Bob's get-up, emblazoned with an M.O.D nametape, looks the business, although Goldstein admits he's not quite Christian Bale underneath: "I worked out beforehand, but when I tried it on we realised I needed padding." It's also been a scorcher of a July. "The sweat and chafage are unbearable," he sighs.

TRUTH, JUSTICE AND RED TAPE

Buzz watches as the hero steps out from a blazing building with a young girl in his arms, before signing a liability release form. "When Iron Man stands up and says, 'I don't work for you, I work for myself,' the Brits couldn't do that," laughs Drever. "We love bureaucracy too much." **CWS**

ETA | 16 OCTOBER ***SuperBob*** **opens next month, and hits home entertainment on 19 October.**



Mini militia: Idris Elba and young Abraham Attah lead the cast.

EXCLUSIVE!

Soldier Boy

BEASTS OF NO NATION | True Detective's Cary Fukunaga brings us a gut-wrenching tale of child combat.

"I don't think making a child soldier movie was necessarily the obvious choice after *True Detective*," muses Cary Fukunaga. "But this is something I promised myself that I'd make."

The Californian-raised director, who recently wowed audiences having directed the entirety of the first season of the HBO crime show, is talking *Beasts Of No Nation*, hot off its premiere at the Venice Film Festival.

Hitting film festivals before streaming to a TV set near you, this harrowing Netflix-produced tale has already drawn rave reviews for its frank portrayal of a young orphaned boy, Agu (Abraham Attah) living in an unnamed war-torn West African country, who becomes a guerrilla fighter under the watch of Idris Elba's charismatic but cruel commandant.

Based on the book by Uzodinma Iweala, Fukunaga first discovered it in 2005 and wrote the script a year later, while still in film school. While he got waylaid with his 2009 directorial debut *Sin Nombre* and his acclaimed follow-up *Jane Eyre*, the 38-year-old always intended to make *Beasts Of No Nation*, taking several research trips to Sierra Leone and Liberia before production began.

When he finally returned to the film post-*True Detective*, Fukunaga admits he wasn't put off by the glut of other child soldier films, including Jean-Stephane Sauvaire's *Johnny Mad Dog* and the Oscar-nominated *War Witch*. "That would never have stopped me from making my film," he says. "That's like... after *Guardians Of The Galaxy*, everyone giving up on comic book movies."

Mixing professional actors like Elba with non-pros (Attah was found on the streets "playing hooky from school"), the result, the director hopes, is about more than just Third World violence. "Focusing just on child soldiers is too limiting. You have to focus why the conflicts starts in the first place." Just don't expect to be lectured. "This is not a message film in any way. It's an emotional film." **JM**

ETA | 16 OCTOBER *Beasts Of No Nation* is on Netflix from next month.

Q&A CARY FUKUNAGA

On crime, clowns and project collapse



The Alienist

"One of the projects I'm working on is *The Alienist*, from Caleb Carr's novel. I'm not sure if I'm going to direct the whole thing yet, but it will inevitably be compared to *True Detective* just because it's a crime story, about a murder, and it's long format... but 1890s New York is one of my favourite periods: the gilded age, immigrants coming to America, the huge melting pot and also the birth of psychology."

Stephen King's *It*

"As soon as *Beasts* was done, I said 'yes' to doing Stephen King's *It*, even though I was prepping it while I was still in post-production for *Beasts*, without a break. If I say I'm going to do something, I'm going to do it – and I've always been that way. [*The project collapsed but*] I was able to walk away from it in a way that everyone's integrity was in tact. I did my part."

***True Detective*'s legacy**

"It's too soon to tell. Season 2 just came out. I didn't know how people were going to react to that show and I was really happy that they liked it. But I was also out the country for most of it, because I was in Ghana. I was already focusing on *Beasts*. So I haven't seen Season 2 yet. I'm on the credits but I was pretty much on *Beasts* the whole time."

PA IMAGES

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RIP

Final cut

WES CRAVEN 1939-2015 | Remembering the horror rule-breaker, in his own words.

When Wes Craven died last month, shockwaves rippled through the horror community; even into his seventies he retained a youthful energy, and was revered for his wit and good nature. From video nasty rebel to acclaimed horror 'brand', best known for *A Nightmare On Elm Street* and *Scream*, Craven gleefully caused sleepless nights for generations of moviegoers. Here are his own words of wisdom...

ON STARTING OUT
"I wasn't even aware of film school when I started. The way we started, we were just a bunch of guys making films for the hell of it. We knew nobody in Hollywood, we knew nothing about Hollywood, and it was a shock to us we had to send our film off to this place called the MPAA. We were just doing movies."

ON CASTING FREDDY KRUEGER
"When Robert Englund came in he looked very cherubic. But his enthusiasm was immense, and he showed no signs of being afraid to bring evil out of himself."

ON SCARES
"The first monster you have to scare the audience with is yourself."

ON CINEMA
"I believe the cinema is one of our principal forms of art. It is an incredibly powerful way to tell uplifting stories that can move people to cry with joy and inspire them to reach for the stars."

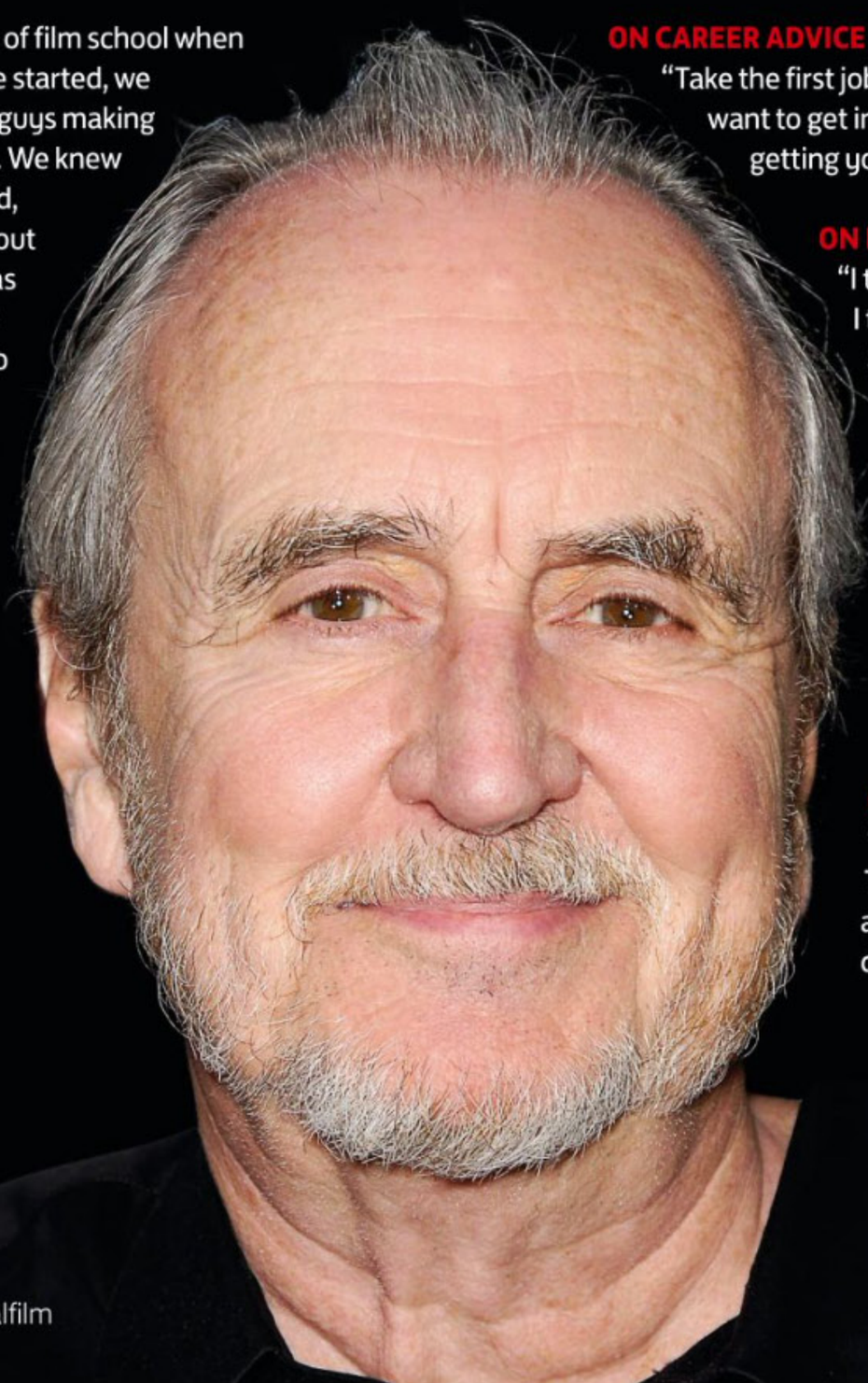
ON CASTING JOHNNY DEPP
"I came home with pictures of these guys I thought girls would find attractive. I showed them to my daughter and asked her who she'd like. Johnny had long, greasy, grungy hair and his fingers were stained from nicotine, so I thought girls would find him off-putting. But my daughter instantly pointed at his picture and said 'He's beautiful!'"

ON CAREER ADVICE
"Take the first job you can in the industry you want to get into. The job doesn't matter, getting your foot in the door does."

ON LOOKING FORWARD
"I try not to look back too much. I think the important thing about staying creative and staying sharp and original is not to look back too much, and to kind of look to where your vision is going now."

ON HIS LEGACY
"When you have a name that means scares, you have to live with that."

ON RETIREMENT
"The horrors of retirement. These are scarier than any horror movie I can dream up."



REX

PAYING TRIBUTE

Craven remembered by his peers.

"RIP Wes Craven, my director, my friend. A brilliant, kind, gentle and very funny man. A sad day on Elm St and everywhere. I'll miss him." **ROBERT ENGLUND**

"He was truly an Old School director. I had a great time directing him. I'm devastated to hear the news. Wes was a great friend, fine director and good man. Giant loss. Much too soon." JOHN CARPENTER

"Heartbroken... He was an incredible inspiration as a director and, more so, a very kind man." **JAMES GUNN**

"Rest In Peace, Wes. We willingly give you full permission to haunt our waking dreams forever." EDGAR WRIGHT

"RIP Wes Craven. You were one of a kind. Thanks for all the years of scares and fun." **PAUL FEIG**

"The *Evil Dead* flicks had several homages to Master Wes Craven.... He showed us the way." **BRUCE CAMPBELL**

"I had the great privilege of working with Wes Craven, one of the kindest, most gentle souls, who made great scary films." SARAH MICHELLE GELLAR

"A giant has left us." **ROSE MCGOWAN**

"He was a consummate filmmaker and his body of work will live on forever. My brother and I are eternally grateful for all his collaborations with us." **BOB WEINSTEIN**

It Shouldn't Happen To A Film Journalist



Editor-at-Large Jamie Graham lifts the lid on movie journalism. This month: **Awkward small talk.**

I've just got back from interviewing an Oscar-winning director in LA and I'm still shuddering at the thought of how our meeting ended.

He'd invited me into the edit suite of his new movie to see 15 minutes of extraordinary footage, and, shellshocked, I stumbled into the foyer to heartily shake his hand.

Gratified by my superlatives, he clamped his free hand on my shoulder and gave it a manly squeeze – a gesture that I felt, God knows why, I should return, only to somehow miss his shoulder and feel my hand slither down his chest to settle on his stomach. A look of puzzlement entered his eyes. Horrified, I attempted to camouflage my mistake by giving his belly a friendly pat before hurriedly scuttling away. Let's just hope he put it down to some bizarre British custom.

The moments before and after an interview – the hellos and goodbyes – can be awkward. For while the main meat of the meet is a somewhat scripted scenario in which both journalist and 'talent' play their parts upon a much-trodden stage, those little windows either side are open to improv. Handshake or air-kiss? One air-kiss or two? (Meeting Shailene Woodley, I offered a hand, thought she was coming in for a kiss and then found myself in a bear hug; she's a free spirit, that one.) And that's just the start of the problem. To launch immediately into the Q&A format feels abrupt, so do you comment on the weather, tell of the turbulence on your flight? It's that everyday ordeal of scrabbling for small talk, writ large.



PA

I offered a hand, thought she was coming in for a kiss, and found myself in a bear hug

And sometimes it can be magnified to squirm-inducing proportions...

Take the time Viggo Mortensen had a go at me for asking about *The Lord Of The Rings* when he'd flown into London to discuss *Jauja* (which, to be fair, we'd talked about for 20 minutes). Two minutes after saying our not-so-fond farewells we found ourselves in the hotel lift together; descending two floors felt like a journey down to hell. Still, that was nothing compared to a colleague's parting of ways with Tom Hiddleston. Hugs and kisses done, they discovered they were walking to the same tube station and dutifully plodded off side-by-side, a journey made all the more peculiar by Hiddleston being repeatedly stopped for photos. My colleague, of course, was each time handed the phone to take the picture. It's experiences like these that *almost* make me wish everyone was as abrupt as Kevin Bacon, who turned on the charm the moment I clicked 'record' and turned his back the moment I pressed 'stop'.

Still, the worst scramble for small talk that I know of is when I was due to interview Mark Wahlberg for *Contraband* and he phoned early, while I was outside having a smoke. A colleague picked up, panicked, and told him I'd nipped to the bathroom. Minutes passed in stop-start conversation ("What time is it in New York?" "10am. What time is it in London?" "3pm") until finally Wahlberg spat, "Gee, how long does this guy spend in the bathroom?" Little did I know, when I at last took the phone, that he was under the impression I had serious bowel problems.

Jamie will return next issue...
For more misadventures follow: @jamie_graham9 on Twitter.

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FLASHBACK

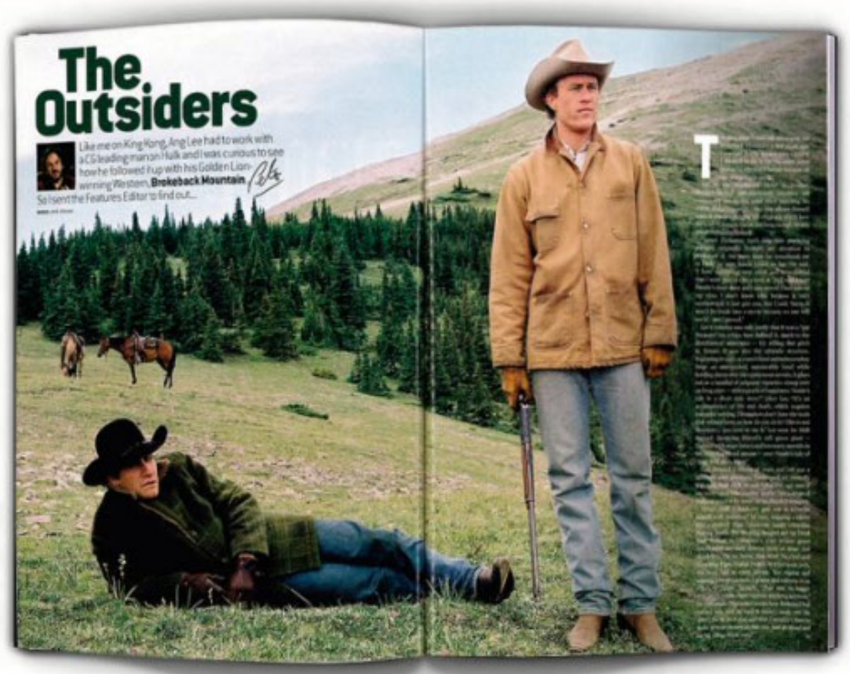
This month: Issue 110, January 2006

Let's do the time warp as we look back at classic issues of Total Film...



COVER STORY

Well, Peter Jackson was Guest Editor of the issue, so what else was he going to stick on the cover but his gigantic take on *King Kong*? "Thirty-five years since I first saw the original, 15 months since we started the shoot, and nine weeks since I had any sleep, it's finally time to unleash the beast!" he wrote by way of an intro to *TF*'s set visit to Skull Island (by way of suburban Wellington, New Zealand). In the end, PJ's vision proved too big – 187 minutes! – but the giant monkey was an affectionate triumph, and we at *TF* Towers can't wait to see pipelined origin story *Kong: Skull Island*.



THE INSIDE SCOOP

We met up with Heath Ledger, Jake Gyllenhaal and director Ang Lee to talk *Brokeback Mountain*. "I didn't even think about the intimate scenes... the idea of two people struggling to find love really moved me," said Gyllenhaal, while Ledger mused, "I felt the movie had a huge responsibility to portray love in a way that hadn't been portrayed". Elsewhere in the issue, we flew to Woody Allen's office on the Upper East Side of Manhattan to talk about his London-set drama *Match Point*, and rounded up 2005 in our Review Of The Year. Fave movie of 2005? *Sideways*, just, over *Batman Begins*.

QUOTE ME ON THAT

"Quentin denies his foot fetish. He's accused of it regularly. It started in* Pulp Fiction *with that foot massage speech. I don't think it's just my feet..."

Uma Thurman

OLD NEWS

Amelie's Jean-Pierre Jeunet is announced to adapt novel *Life Of Pi*, about a 16-year-old boy, a boat and a tiger. The film would emerge, six years later, under the tutelage of Ang Lee, who would bag a Best Director Oscar for his work.

Vincent Gallo's official website offered punters the chance to buy his sperm for $1m. For just $500,000 extra, women could be inseminated 'naturally'. The site stressed that Gallo was drug, alcohol and disease free, and boasted an eight-inch penis.

Bruce Willis offered the same sum of $1m to anyone who turned in Al-Qaeda leaders Bin Laden, Al-Zawahiri or Al-Zaqawi. He'd have been better keeping track of his career: *Lucky Number Slevin*, *16 Blocks* and *Over The Hedge* came next.

***Lock, Stock* director and *Layer Cake* producer Matthew Vaughn surprised everyone by announcing that Neil Gaiman's cult fantasy novel *Stardust* would be his next project. Little did we know that it would feature Robert De Niro in drag...**



PA IMAGES

TF INTERVIEW JOHN CUSACK

From screwy, motor-mouthed teen to adult player...

ON HIS BEST MOVIES

"Let's see... *Grosse Pointe Blank*, *High Fidelity*, *Max*, *The Thin Red Line* and *The Grifters*. I can give you some more: *Being John Malkovich*. *Bullets Over Broadway* is really good. *Eight Men Out*, obviously. And *Say Anything*, I think, is good."

ON SUCCESS

"This interviewer wanted to know why I wasn't Tom Cruise. Well, because I don't really want to be. He wants to produce *Mission: Impossible 2* and *3*; I've just worked with John Sayles, Woody Allen and Stephen Frears."

ON HIS LOVE LIFE

"A lot of women who meet me aren't meeting me, they're meeting their ambition or their relationship to celebrity. I'm thinking, 'Are you done yet? Let me know when you're done and then maybe you can start talking to *me*.'"

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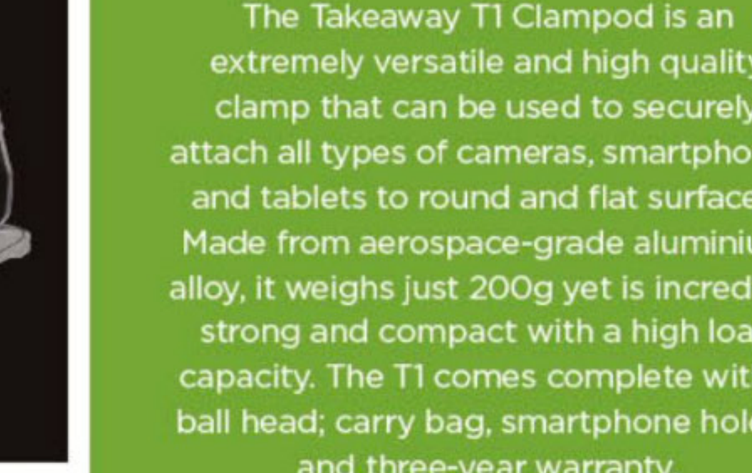












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40 YEARS OF Kenro

agenda

The One To Watch

Benicio Del Toro goes to the dark side...

Since exploding on to the scene in the mid-1990s, Benicio Del Toro has made a career out of playing morally murky, conflicted types. But he's now stepping things up, delivering a midnight-black performance as an enigmatic 'consultant' in Denis Villeneuve's (*Prisoners*) drug-cartel thriller *Sicario* and leading the race for Big Bad duties in *Star Wars: Episode VIII*. (He's also in an as-yet-untitled Terrence Malick movie, but who knows when that'll emerge?)

"Fighting the violence of drugs with violence has been explored now for some time," said the Puerto Rico-born 48-year-old actor at this year's Cannes Festival, where *Sicario* bowed in competition. "We need to explore the road of legalising some of these drugs." If that sounds like the utopian ramblings of a man who gave notable turns in *Fear And Loathing In Las Vegas* and *Inherent Vice*, then *Sicario*'s bleak and brutal action on the US/Mexico border certainly shows otherwise.

And if he does follow up his appearance as The Collector in *Guardians Of The Galaxy* by taking on Rian Johnson's *Episode VIII*? We're confident he'll eclipse Count Dooku and maybe even Darth Maul as the best bad since Vader. "It looks like it's gonna happen, so I'm very excited," he grins. Us too. **JG**

ETA | 9 OCTOBER *Sicario* opens next month. *Star Wars: Episode VIII* opens in 2017.

REX FEATURES

The need-to-know...

KONG: SKULL ISLAND



You only have to look at *Dawn Of The Planet Of The Apes* to know Toby Kebbell loves a bit of monkeying around, which may explain why he's just signed up for *Kong: Skull Island*. The prequel to Peter Jackson's 2005 reboot also stars Tom Hiddleston, Samuel L. Jackson, Brie Larson and John C. Reilly, with *Kings Of Summer* director Jordan Vogt-Roberts behind the camera – and considering Kebbell's experience mo-capping primates in *Apes*, we wouldn't be surprised if he ends up playing Kong himself. Kong versus Loki? We're going ape at the thought...



THE DEVIL IN THE WHITE CITY

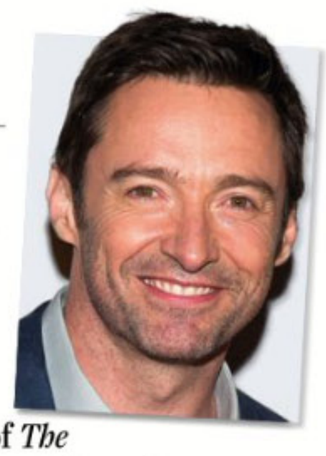
Martin Scorsese and Leonardo DiCaprio are reuniting for the sixth time on this serial killer thriller, based on the non-fiction book by Erik Larson. DiCaprio's been trying to make the movie for years after buying the rights from Tom Cruise, and he'll finally get to suit up as suave but slippery murderer Dr. H.H. Holmes, a real-life 19th-century monster who used his hotel as a hunting ground. With a script by Billy Ray (*Captain Phillips, The Hunger Games*), and Team Scorsese-DiCaprio on fire after 2013's *Wolf Of Wall Street*, this should rival *Shutter Island* in the creepy stakes. But will it finally bag DiCaprio an Oscar?

STRATTON

Could this be Dominic Cooper's *Bravo Two Zero*? The *Agent Carter* actor is leading Simon West's next actioner, which is adapted from books by ex-SBS agent Duncan Falconer. *Humans*' Gemma Chan co-stars, along with Tom Felton and Thomas Kretschmann.



HUGH JACKMAN



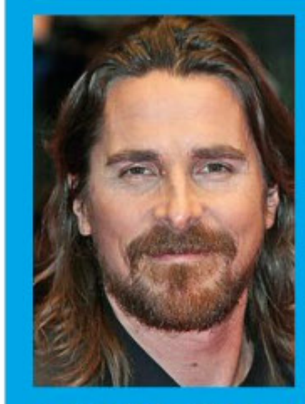
While he prepares for one last 'snikt' as Wolverine, Hugh Jackman is lining up a new adaptation of *The Odyssey* with director Francis Lawrence. He'll have to fit those projects around upcoming musical tour *From Broadway To Oz*.



BLADE

Marvel's Daywalker might be in line for a reboot, with rumours suggesting the updated focus will shift from Eric Brooks (the character played by Wesley Snipes) onto his younger daughter, which would follow the route that the comic is taking. Snipes has previously shown interest in returning to the franchise: could he take on the mentor mantle from Whistler?

CHRISTIAN BALE



He's no stranger to burning rubber (hello, Batmobile). Now Christian Bale is set to add even more slick vehicles to his CV by signing on to Michael Mann's Enzo Ferrari biopic. It's based on Brock Yates' tell-all 1991 book and described by financier Niels Juul as "a *Godfather* movie with racing". Sounds awesome.

The scale

ON FIRE



Amy Schumer
She won raves for big-screen debut *Trainwreck*, landed a spot hosting *SNL*, and now her mother-daughter kidnapping comedy has nabbed *50/50* director Jonathan Levine.



TV adaptations
Zac Efron's heading up a *Baywatch* movie with The Rock, and we're getting small-screen versions of *The Notebook* and *Friday The 13th*. It's cross-pollination crazy!



Crossovers
Jeremy Renner has suggested that an *Avengers/Guardians* collab won't happen any time soon. But with *Civil War* on the horizon, at least we'll still be getting our *Avengers* fix next year.



Equal pay
The $52m Jennifer Lawrence earned over the past year is almost double that of nearest competitor Scarlett Johansson ($34m) but pales in comparison to Robert Downey Jr's $80m.

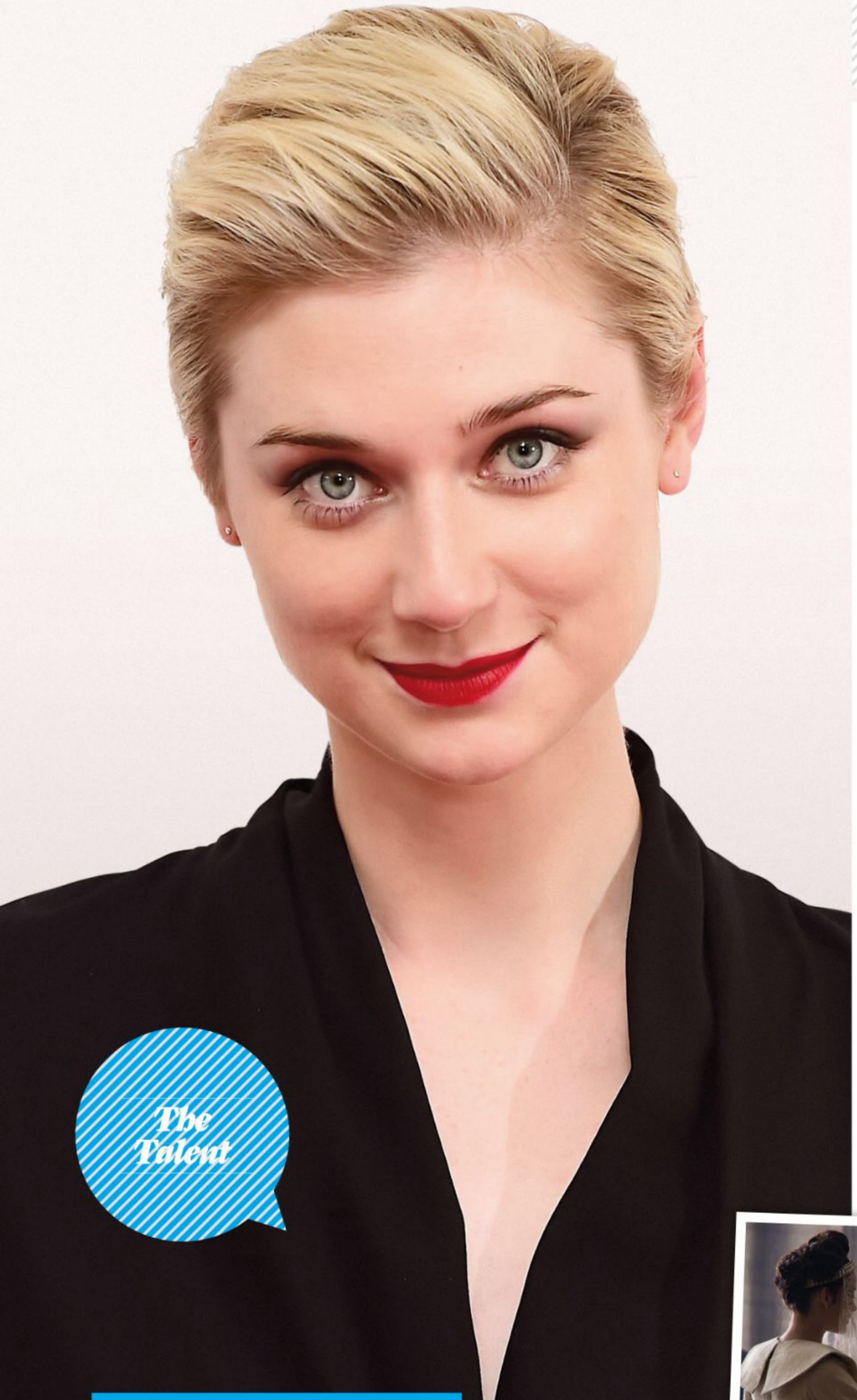


Superman solo
Internet scuttlebutt suggests *Man Of Steel* won't get a standalone sequel for some time, perhaps ever. Henry Cavill's Supes will next be seen in *Batman V Superman*, and two *Justice League* films.

COOLING OFF

PA IMAGES

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The Talent

‘It’s hard to murder people on stage – it’s easier to do on film!’

PA IMAGES

Elizabeth Debicki is scaling new heights.

“Actors, we always feel like we’re on the cusp of doom!” laughs Elizabeth Debicki. Given she’s starred in *The Great Gatsby* and *The Man From U.N.C.L.E.*, the willowy Australian-raised actress has been doing a mighty fine job of keeping unemployment at bay. And after playing a medic in *Everest*, she now joins Michael Fassbender in *Macbeth*, playing Lady Macduff...

What made you want to take on *Macbeth*?
I’ve always loved the Lady Macduff part – it’s a strange role; small but quite pivotal. It’s a strange scene in the play... there’s always something funny about it. It’s hard to murder people on stage, basically! It’s easier to do on film!

You’re also in *Everest*. How was that?
I was shooting *Macbeth* at the same time but it was one of those films where you come back and forth... it was an amazing film to be on – the ensemble kept growing. You’d come back after a week off and Robin Wright was on board!

After winning a role in *The Great Gatsby*, does it feel like you’ve had a lot of success very quickly?
Yeah. I got *Gatsby* about three-and-a-half-months out of drama school, which was a massive shock. It was such an immense job, the scale of it. Baz [*Luhrmann*] doesn’t do anything by halves! I was 20, there were 400 extras, and I thought, “This must be what it’s like on a film set!”

Your parents were ballet dancers. Have you ever thought of taking it up?
I’m really tall! So that stopped my ballet dreams quite early. **JM**

ETA | 2 OCTOBER ***Macbeth*** **opens next month.**



London underground

The Festival Preview

The 59th BFI London Film Festival is playing host to some of winter's biggest films, but here Agenda picks out five under-the-radar treats.



NASTY BABY

Presented in the fest's Debate strand, Sebastián Silva's (*Magic Magic*) latest is sure to be a talking point. Multi-talented Silva also writes and co-stars as an artist planning to have a baby with his boyfriend Mo (Tunde Adebimpe), with the help of friend Polly (Kristen Wiig). Based in part on Silva's own experiences (his cat even puts in an appearance), he admits, "I don't think I'll ever make a film this personal again." Tonal shifts in the third act will no doubt make the drama a divisive conversation-starter, but it'll be worth catching for another bold dramatic performance from a pre-*Ghostbusters* Wiig.



BONE TOMAHAWK

The *other* Kurt Russell western to look out for in 2015 (he's also in QT's *The Hateful Eight*), *Bone Tomahawk* (above, main) has something of a horror vibe, as Russell's impressively moustachioed sheriff leads a search party to find a kidnapped woman. Described as a cross between *The Searchers* and *The Hills Have Eyes*, expect no shortage of gore from first-time filmmaker S. Craig Zahler.



MY SCIENTOLOGY MOVIE

Louis Theroux teams with director John Dower to investigate the Church of Scientology (recently scrutinised in Alex Gibney's *Going Clear*). Early footage has seen Theroux face fierce resistance from church members, who turn their own cameras on him. With Theroux still the face of down-to-earth docs in the UK, this hot ticket should be fascinating.



ELSTREE 1976

With *Star Wars* back firmly in the public consciousness ahead of the release of *The Force Awakens* (and numerous high-profile spin-offs) *Elstree 1976* is likely to be another of the most crowd-pleasing documentaries to be screened at this year's LFF. Telling the story of *A New Hope* from the perspective of 10 performers (of varying amounts of screentime), this should cast a warm nostalgic light on a film made a long time ago, in a film studio not that far away (North London, to be precise).



35MM: THE QUAYS MEET CHRISTOPHER NOLAN

A collection of shorts rather than a feature, it's impossible to ignore Nolan's presence at the festival. Here, with a new documentary short, he's championing the unique work of the Quay brothers, stop-motion animators whose uncanny output makes the likes of Laika look positively mainstream. Garnering serious supporters over the years, the Quays have still yet to break through to a wider audience. Nolan's clout should elevate interest in their work exponentially. The *Dark Knight* filmmaker will also be taking part in an LFF Connects talk with artist Tacita Dean, discussing the future of cinema. **MM**

ETA | 7–18 OCTOBER The BFI London Film Festival runs next month.

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Never sleep again



Still life: *The Nightmare* evokes the feeling – and sinister imagery – of sleep paralysis.

THE NIGHTMARE | The director of *Room 237* reveals the secrets of his terrifying new documentary...

After dissecting *The Shining* in his outrageously funny debut doc *Room 237*, director Rodney Ascher returns with *The Nightmare*, taking a peek through his fingers at a terrifying and mysterious condition called sleep paralysis, in which people on the brink of sleep become paralysed and experience a waking nightmare. "I slept like a baby while making it!" Ascher laughs...

You've experienced sleep paralysis. How did your interviewees' experience compare?
The woman who talked about a shadow man walking through the door and leaning over her bed, that's what my experience most looked like. It was the scariest thing that ever happened to me. I was sure for years that it was a supernatural encounter. It happened three times, but that was the one that was the full-court panic. The great supernatural encounter of my life!

Did you set out to make something scary?
The experience is scary, so part of the challenge was to not just make this movie about paralysis, but maybe try to make it evocative of a sleep paralysis experience. And horror movies are kind of... their evolution is really influenced by these kinds of experiences. There's an interesting two-way relationship between nightmares and horror. They're tied together. I didn't want this to be a sober reassuring piece of journalism; I wanted it to be emotionally, possibly physically, involving.

Which horror films influenced you?
I came of age in the '80s, so I'm a fan of *Re-Animator*, *The Lair Of The White Worm* and the Romero *Living Dead* films. Even *Night Of The Hunter* is a really effective horror movie and a beautiful dream-like fairytale. There's one horror movie in particular I was thinking of in relation to this movie, which was an early '80s Italian film called *Demons 2*, where the last act takes place in a haunted TV studio. And *A Nightmare On Elm Street* is incredibly important when thinking about the relationship between dreams and horror movies.

'I was afraid I was being a little ghoulish'

Did you ever feel sorry for the people you were talking to?
Sure, we were prodding them for details about something very disturbing that had happened to them. I was afraid I was being a little ghoulish, but ultimately, there's something very reassuring about discovering you're not the only person who's experienced this. My fear of being ghoulish was somewhat mitigated by the fact that it's reassuring to be able to talk about this kind of thing with somebody else who's gone through it. Not that this film is going to ever be described as therapeutic! Though, I've got a lot of problems in my life, but for whatever reason, sleeping isn't one of them! **JW**

ETA | 9 OCTOBER *The Nightmare* opens in cinemas next month.

The Spotlight



Girl uninterrupted

Straight talk: Malala Yousafzai speaks with Davis Guggenheim and (below) faces the cameras.

HE NAMED ME MALALA | Inspiring doc shines a light on the power of one voice.

Welcome to the life of teenage activist Malala Yousafzai. The extraordinary subject of director Davis Guggenheim's doc *He Named Me Malala*, she made headlines in October 2012 when, aged 15, she was shot in the head by a Taliban gunman while campaigning for girl's education. Overcoming serious injuries, she then moved from Pakistan's Swat Valley to Birmingham, eventually winning the Nobel Youth Peace Prize for her passionate activism, and has since worked with her father Ziauddin to become a leading advocate for the cause.

'Malala risked her life to speak out for what is right'

"Malala's is an incredible story of someone who risked her life to speak out for what is right," says Guggenheim, speaking to *Agenda* at a top-secret North London location with more security guards than a Salman Rushdie book signing. Guggenheim, best known for Oscar-winning climate change documentary *An Inconvenient Truth*, had followed her story from the beginning. "I read her anonymous blog for the BBC when the Taliban were punishing girls for going to school, and then I saw about the shooting – like everyone else, I was horrified," he says. "But I soon realised this film is not just the story of a heroic girl, but of a father and daughter." Ziauddin ran a chain of schools in the region and spoke out against the regime while others were being killed. "That is raw courage that I've never seen in my life," reflects Guggenheim. "Theirs is a deep and complicated bond."

The director spent 18 months at home with the Yousafzais, capturing the domestic life of the family alongside their globe-trotting work. The film shows Malala arm-wrestling her impish little brothers and giggling over her father's hapless attempts to get to grips with Twitter. Guggenheim was captivated by the then 17-year-old. "She's very poised but she has this almost otherworldly aura and power about her," he marvels, but his film also reminds us she's a teenager as well as a world famous humanitarian. In one scene, she's addressing the U.N. with an eloquence that would put Churchill to shame, in another she's grappling with the rigours of GCSE Physics and then swooning over a picture of tennis star Roger Federer.



It's difficult not to draw parallels with levels of activism in the West. "I'm frustrated that in the mostly safe United States, people don't speak out against injustices," laments the director. "And here you are in the Swat Valley where they're literally blowing up schools, and these people saw the value in their voice. I believe in the power of storytelling. *An Inconvenient Truth* helped change the conversation about climate change and I have those kind of hopes for this documentary. It's more than just a movie, it's a movement." **CWS**

ETA | 6 NOVEMBER *He Named Me Malala* opens later this year.

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Freshly squeezed

"Go ahead, make my millennium," snapped Beetlejuice in 1988 and, almost 30 years on, Winona Ryder has made ours by confirming *Beetlejuice 2* is finally in the works. "I think I can confirm it," she said recently, and though she added "I don't know much more than anybody else", we *do* know Michael Keaton is keen to return, with Ryder as Lydia Deetz, and Tim Burton directing. No word on the plot yet; we suspect Burton will turn on the juice and see what shakes loose... **JW**

ETA | TBC ***Beetlejuice 2*** **is currently in pre-production.**

Plain talking

Learn the movie lingo

This month:

"bowdlerise"

Nothing to do with bowling, everything to do with the removal of offensive bits from a movie (the term's named after 17th Century censor Thomas Bowdler). Usually happens when films are edited for TV, with swear words dubbed or guns CGI'd out with unintentionally funny results – such as *The Exorcist*'s brilliantly watered-down "Your mother knits socks in Hell!"

ILLUSTRATION: GLEN BROGAN; PICTURE CREDIT: PA



Career injection

ADAM SANDLER | With his box-office powers waning, is it time for the big kidder to finally grow up?

In 2008, Adam Sandler seemed so unstoppable that we described him as one of "the kings of comedy the critics can't depose", his pulling power so sure that even duds like *I Now Pronounce You Chuck And Larry* made money. Critics may not have caused it, but that deposition is now in place. Nursing a 17% splat on reviews-counter Rotten Tomatoes and a box-office slump to match, *Pixels* marks the point at which Sandler's arrested-adolescent schtick has gotten old.

It's not happened overnight. *Grown Ups* (2010) was a hit, but subsequent Sandler hack-jobs have traced a declining box-office curve. Drew Barrymore reteam *Blended*, Andy Samberg team-up *That's My Boy* and *The Cobbler* underperformed. As for Tomatoes, 3% for calamity *Jack And Jill* was duly rotten.

True, many might ask how a mithering man-child ever got so far anyway. But Sandler used his shambling reserve and bad hair to charm and disarm comedy club audiences – and, cannily, he repeated the trick on screen. *Billy Madison* and *Happy Gilmore* cornered the stoner doofus market. Retro romcom *The Wedding Singer* expanded his reach and *The Waterboy* consolidated it, while *Big Daddy*'s boy-to-man romance and gross-out gags brought a marquee-name upgrade.

He experimented smartly, too, acknowledging his limitations but testing them in post-9/11 drama *Reign Over Me*, Paul Thomas Anderson's funny-peculiar *Punch-Drunk Love* and Judd Apatow's *Funny People*. But a rot was showing. *Little Nicky* flopped and, despite *Click*'s success, the idea of a universal remote control to shut off the world's difficult bits veered too close to Sandler's insulated worldview for comfort.

That worldview has been challenged lately, from Rose McGowan's welcome exposé of casting-call sexism for a "Madam Panhandler" project to the Native American cast's walk-out from Sandler's upcoming western, *The Ridiculous 6*. True, Jason Reitman's *Men, Women And Children* showed a willingness to "go indie" on Sandler's part. But he prefers sticking to the title's "child" bit, deploying safe-hands directors (Dennis Dugan, especially) to maintain his comfort-zone ballpark.

Brutally, Sandler's audience has grown up in ways that *Grown Ups* proved he hasn't. Whether or not his four-pic Netflix deal will signal fresh beginnings or sustained self-cossetting, the question is clear: has he got it in him to play catch-up? **KH**

FIVE POINT FIX...

1 Grow up. Comedy has become smarter, savvier: basically, farting in The Hoff's face isn't enough.

2 Ditch alliances. Sorry: Dennis Dugan might be a nice guy but Sandler needs fresh direction.

3 Forge some challenging ones. *Funny People* proved Sandler can up his act to match strong co-stars.

4 Take some risks. Deserting *Inglourious Basterds* suggested a level of laziness that needs fixing, badly.

5 Think small. In smart hands, Sandler can range boldly and successfully off-piste: *Punch-Drunk Love* proved as much.



Michael Ironside

The sci-fi icon is still the best at being bad...

After playing a head-detonating psychic in *Scanners*, Michael Ironside became the sci-fi genre's go-to bad guy, snarling through *Total Recall*, *Highlander II*, and *Starship Troopers* while contributing Method madness to *Top Gun*, *The Perfect Storm* and *The Machinist*. Now, the 65-year-old plays a psychotic overlord in post-apocalyptic genre-clasher *Turbo Kid*...

Turbo Kid is pretty crazy. How was it making it?
It's a lot of fun, isn't it? The filmmakers [*directors François Simard, Anouk Whissell and Yoann-Karl Whissell*] were a lot of fun to work with. In a genre known for its excess, they took it to another level that was charming and funny. I saw it with my wife and daughter in Montreal, and when it started, they looked over at me and went, 'What are you doing?!' Then by 20 minutes in they were cheering with the crowd.

Zeus is a pretty nasty guy. How does he compare to the other baddies you've played?
We had to take it to the point of parody. That was the most difficult thing. When I talked to the directors, I said, "To make this work, it's almost got to be satirical." The idea was to make him derivative of a corporate lackey, like, "Would you like a little cream on your cereal? How about some blood and an eyeball?"

When did you first become a sci-fi fan?
As a child in the early '50s I read Robert Heineman, Frank Herbert, Aleister Crowley. Sci-fi gave me comfort. When everybody was running around with *Hopalong Cassidy* gun belts and hats, I didn't get it. My western genre was more like *The Martian Chronicles*...

What is it you love about sci-fi?
I love that you can deliver a social or political message. With *V*, that was originally not a science-fiction story, it was historical fiction. What if Hitler had overrun England earlier and the rest of the world was Nazi? It was turned down by the network, so the writers turned the Nazis into aliens. So *V* was basically a political drama. So much sci-fi does that; it's a way of icing the cake.

What was it like working with Paul Verhoeven on *Total Recall* and *Starship Troopers*?
Paul is a friend and he's one of a handful of directors I would call a full-on bonafide director who is in charge of what he's doing. When you're working with Paul, he is in charge. He's like Walter Hill or David Cronenberg. I loved working with Paul because he knows exactly what he wants and has no problem asking for it, sometimes demanding it!

You've also been in some pretty iconic stuff like *Top Gun*...
I don't look back and go, 'Wow, I was in an iconic film,' I look back and they're like old cars I've owned. I kind of look back with a certain amount of sadness over Tony [*Scott*] lately. I saw him a couple of years ago and he didn't recognise me. I thought, 'Oh, he's having a bad day.' The industry has a way of propping people up and sending them forward, but there was something going on with Tony.

Is there anything you'd like to do that you haven't yet?
I'm 65 fucking years old, I've got maybe nine years left where people will pay me money to do what I do. I've been encouraged to go behind the camera for the last 10 years, but I've never really wanted to. I'd like to work with Alejandro González Iñárritu and Guillermo del Toro. I love del Toro's joyousness; he has a passion and a sense of humour. He always mixes politics and horror together so well. **JW**

Big baddie: (top to bottom) Ironside in *Top Gun*, *Total Recall*, and as snarling Zeus in new movie *Turbo Kid*.



'When you're working with Paul Verhoeven, he is in charge'

ETA | 28 SEPTEMBER *Turbo Kid* is available on digital download this month, and on DVD and Blu-ray from 5 October.

GETTY

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Sound bites

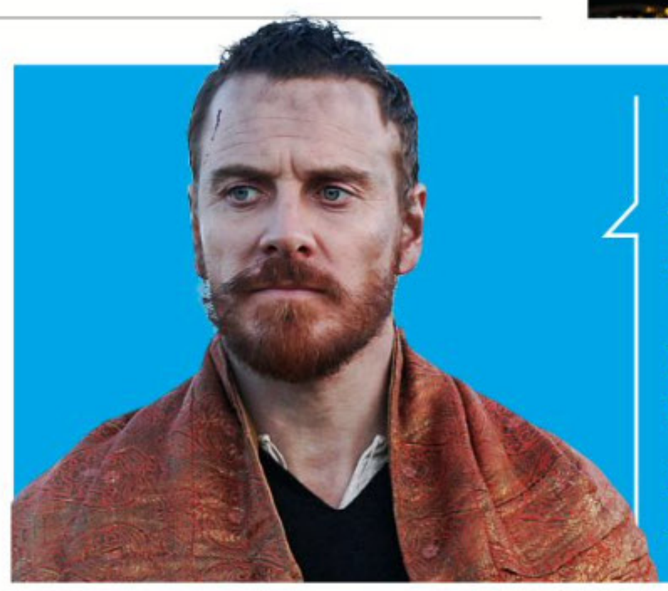
Quotable dialogue from this month's movies – and their stars...



"We were around when the western died and there will be a time when the superhero movie goes the way of the western." **Steven Spielberg** on the modern blockbuster craze.

"Got my #skwad tattoo :) Will has many many talents, tattooing is not one of them. It was like watching a drunk baby fly a helicopter." **Joel Kinnaman** describes being tattooed by Will Smith on *Suicide Squad*.





"I dare do all that may become a man. Who dares do more is none." Macbeth **(Michael Fassbender)** considers the limits.

"I know that people might think of *Waterworld* as a low point for me. It wasn't. With all its imperfections, it was a joy for me." **Kevin Costner** defends his 1995 post-apocalyptic actioner.

"Justin [*Lin*] has come in with this really interesting and confident energy. He knows exactly what he wants this movie to look like and that's really exciting." **Zachary Quinto** talks *Star Trek Beyond*'s new director.



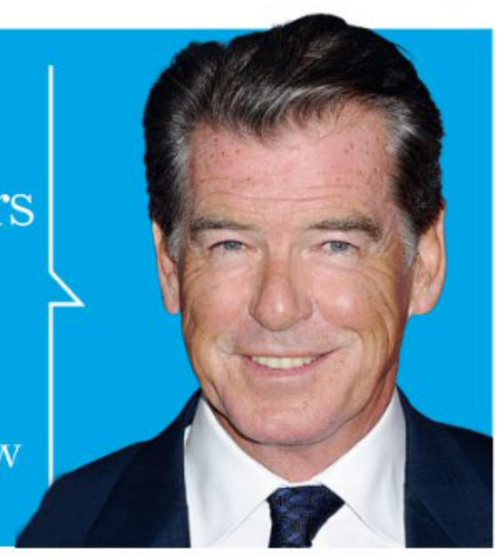
"Why doesn't anybody tuck anything in any more?" Ben's **(Robert De Niro)** fashion woes in *The Intern*.



"I was scanned for the Wasp suit, but then I got pregnant. Let's hope I fit it again!" **Evangeline Lilly** reveals she had a super-suit fitting for *Ant-Man*.



"I said something flippant to Tim Burton like, 'Any guy who wears his underpants outside his trousers cannot be taken seriously.' So, yeah." **Pierce Brosnan** on how he turned down *Batman*.





"I'm going to have to science the shit out of this." Mark Watney **(Matt Damon)** tries to avoid certain death in *The Martian*.

"You don't need technology for poetry." **Quentin Tarantino** still hand-writes his scripts.



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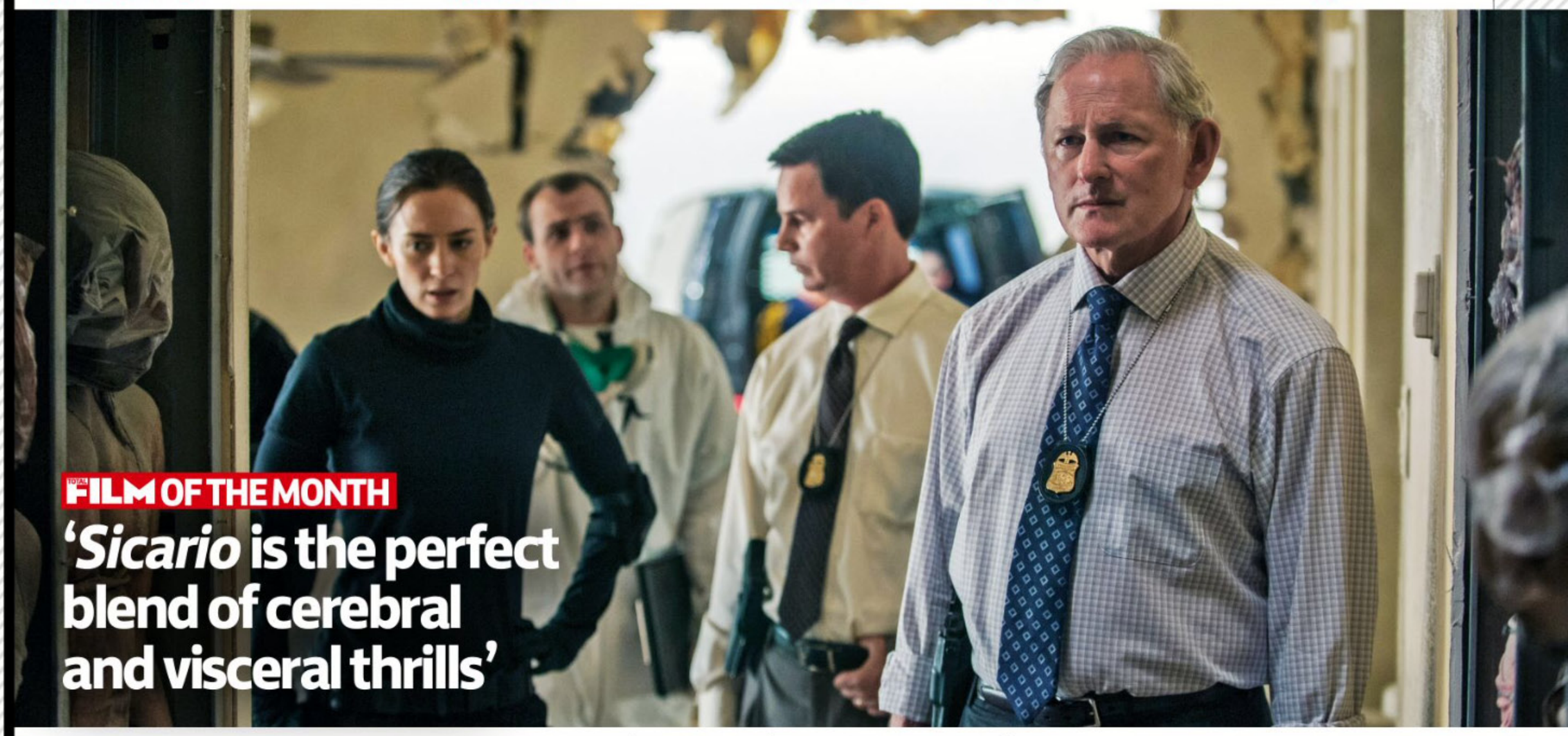
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TOTAL FILM OF THE MONTH

'*Sicario* is the perfect blend of cerebral and visceral thrills'

NEW RELEASES 25.09.15 – 16.10.15

OUT NOW

American Ultra	★★	p57
The Bad Education Movie	★★★	p61
Bill	★★★	p47
Brahmin Bulls	★★★	p57
Eric Clapton Live At The Royal Albert Hall	★★	p61
Everest	★★★	p58
La Famille Belier	★★★	p55
Hitman: Agent 47	★★	p60
Maze Runner: The Scorch Trials	★★★	p62
The Messenger	★★★	p57
Sinister 2	★★	p60
The Transporter Refuelled	★★	p61
The Visit	★★★	p60

25 SEPTEMBER

Arcade Fire: The Reflektor Tapes	★★★★	p55
Just Jim	★★★	p57
Lessons In Love	★★	p57
Life	★★★★	p53
McFarland USA	★★★	p57
Mia Madre	★★★★	p54
Miss You Already	★★	p54
99 Homes	★★★	p61
Orion: The Man Who Would Be King	★★★★	p53
Palio	★★★★	p53

29 SEPTEMBER

Roger Waters: The Wall	★★★★	p53

30 SEPTEMBER

The Martian	★★★★	p44

2 OCTOBER

By Our Selves	★★★	p54
Convenience	★★★	p60
The Death And Resurrection Show	★★★★	p60
Fidelio, Alice's Journey	★★★★	p49
Ghosthunters On Icy Trails	★★★	p55
The Intern	★★★	p47
Letters To Max	★★★★	p57
Macbeth	★★★★	p52
Made You Look	★★★	p53
3½ Minutes: 10 Bullets	★★★★	p49

8 OCTOBER

Sicario	★★★★★	p50

9 OCTOBER

Addicted To Fresno	★★	p47
A Haunting In Cawdor	★★	p49
I Believe In Miracles	★★★★	p61
The Nightmare	★★★★	p55
Red Army	★★★★	p47
We'll Never Have Paris	★★★	p49

12 OCTOBER

Suffragette	★★★★	p49

14 OCTOBER

Monty Python And The Holy Grail	★★★★★	p47

16 OCTOBER

Censored Voices	★★★	p54
Howl	★★	p57
The Lobster	★★★	p54
The Program	★★★★	p46
Rough Cut	★★	p55

ALSO RELEASED

We couldn't see them in time for this issue, so head to gamesradar.com/totalfilm for reviews of the following:

TITLE	RELEASE DATE
Captive	25 September
Narcopolis	25 September
Premature	25 September
Solace	25 September
Whitey Bulger	25 September
Regression	9 October
Hotel Transylvania 2	16 October
Pan	16 October
SuperBob	16 October

For more reviews visit totalfilm.com/reviews

Matt Damon sees red in *The Martian*, p44





The Martian

★★★★☆ Out 30 September

Matt Damon proves his universal appeal...

FOUR-AND-A-HALF billion years, nobody here," muses astronaut Mark Watney (Matt Damon) as he stands on Mars scanning the desolate desertscape. "And now? Me."

It's a miracle all right, and the magnitude of the achievement is set up by the very first image of *The Martian*, Ridley's Scott's fourth foray into science fiction: a rotating shot of space, immense, infinite, with the red rim of planet Mars blazing danger even as it acts as a beacon to human endeavour. Only it's a miracle that Watney would gladly trade in for a Big Mac or even one more sachet of ketchup when his supply runs out. A botanist gathering soil samples as part of NASA's Ares 3 team, Watney is literally blown away when a sandstorm of *Mad Max* proportions sweeps in.

Reading that his biosuit has been breached, Captain Melissa Lewis (Jessica Chastain) reports "Mark Watney is dead" as the Mars Ascent Vehicle climbs above miles of swirling dust, a message that is in turn conveyed to a dismayed public by the Director of NASA (Jeff Daniels, effectively reprising his anchor from *The Newsroom*). Watney's not dead, of course – Damon would hardly sign up for another cameo on a far-flung planet so soon after *Interstellar* – but sewing shut the ragged hole in his stomach is just the start of his problems.

There will be spuds

How to get a message back to Houston? How to survive for four years with just 300 days' worth of rations until the next Ares mission lands on Mars? And how not to go insane when the only music you have is Captain Lewis' disco playlist? All of which are nothing to the dilemma facing Scott and screenwriter Drew Goddard (*World War Z*): how to make a movie that tingles spines when its USP is sticking to hard science as one man sets out to grow some potatoes?

To a large degree, the answer to all of the above is: with good humour. Laughing in

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He still hadn't heard back from the breakdown repair man.

SEE THIS IF YOU LIKED...

APOLLO 13 1995
NASA vows never to leave a spaceman (or three) behind. Heart-stopping tension ensues.

CAST AWAY 2000
Tom Hanks gets stranded on a desert island, bromances a volleyball called Wilson. Sob.

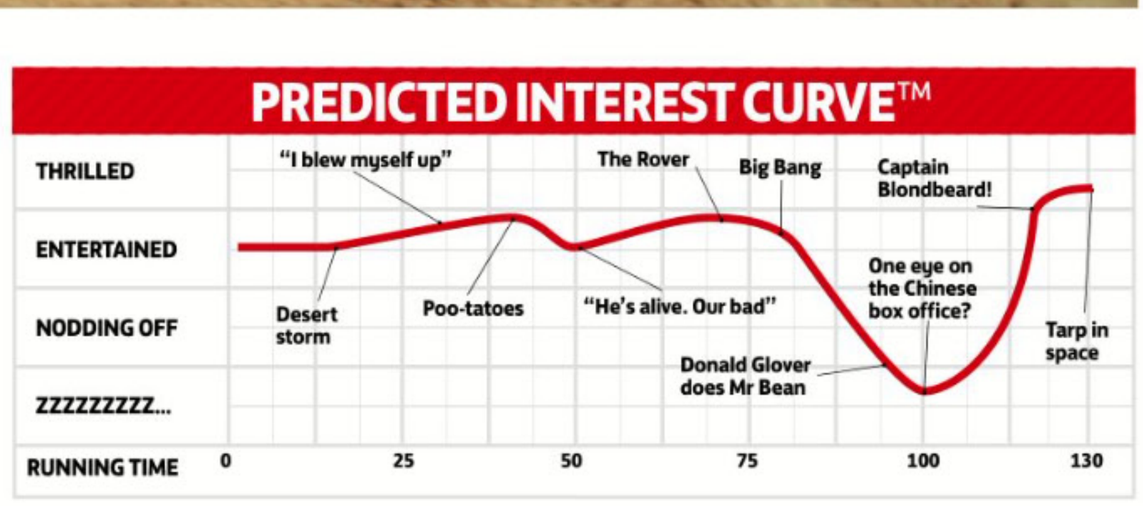
WALL•E 2008
Lonely 'bot views *Hello, Dolly!* for company. Matt prefers Fonzie.

For full reviews of these films visit totalfilm.com/reviews

'A brainy blockbuster engineered to soar at the multiplexes'

the red face of death, Watney, far from undergoing an existential breakdown, knuckles down to "science the shit" out of his predicament, extracting frozen faeces from the Habitat's vacuum-suction toilet and making himself some good ol' H20 in order to rustle up 400 potato plants. He logs all of his actions, thoughts and moods into a GoPro camera for future scientists to learn from (it sure beats drawing a face on a volleyball to allow your lonesome protagonist to talk to cinemagoers) and chills like The Fonz to episodes of *Happy Days*.

Scott, meanwhile, cuts purposefully between Mars, the crew of the Ares 3, the Johnson Space Center in Houston and the Jet Propulsion Laboratory in California to maintain momentum, marshalling crisp turns from a stellar support cast (Kate Mara, Sebastian Stan, Aksel Hennie, Michael Peña, Chiwetel Ejiofor, Kristen Wiig, Sean Bean) as he steers the drama towards *Apollo 13*-levels of lung-busting excitement. The wily director also knows just when we're gonna need a montage to rattle things along in the pause before the big finale, and choreographs it, exquisitely, to David Bowie's 'Starman'.



Shoot happens

Based on Andy Weir's novel, which itself went on an incredible voyage from his website to a Kindle download to a *New York Times* bestseller published by Crown, *The Martian* is a savvy blend of the technical and the personal, of outer and inner journeys, and of teamwork and isolated glory. One man's refusal to fold acts as an ode to the unquenchable human spirit, with science and Scott always on hand to quell any cheap sentiment. Here, all is meticulous and measured, as befits a film signed off by NASA, whether piloting fist-pumping set-pieces or nurturing muffled moments of triumph ("Hey there," murmurs Watney as he cups the first green shoot to poke from the red soil). Even the timely intervention of the Chinese space program – handy for boosting appeal in a crucial box-office territory – fits the story of humankind united by a singular plight.

Is it this year's *Gravity*? Not quite, but then it never tries to be, despite sharing some of its narrative thrust and themes. More robust in story, less dazzling/ostentatious (delete as applicable) in its effects and camerawork, it does share, however, in being a brainy blockbuster engineered to soar at multiplexes and land with the Academy. There will be tech noms, certainly, but maybe also a third acting nod for Damon in a grounded, hugely likeable role that fits his screen persona as snugly as Janty Yates' slim-line spacesuits fit the actors. Heck, he deserves an award just for his dancing to Donna Summer's 'Hot Stuff'... **Jamie Graham**

THE VERDICT **It's not iconic sci-fi to match *Alien* or *Blade Runner* but it is a topical, supremely crafted, intelligent, heartfelt spectacle with gallows humour to die for. Strap yourself in.**

› **Certificate** TBC **Director** Ridley Scott **Starring** Matt Damon, Jessica Chastain, Chiwetel Ejiofor, Kate Mara, Jeff Daniels **Screenplay** Drew Goddard **Distributor** Twentieth Century Fox **Running time** 130 mins



Attaching your bike to a car is also cheating, Lance.

The Program

★★★★☆ Out 16 October

Boiling the Lance...

CYCLIST LANCE ARMSTRONG'S return from cancer to a record seven consecutive victories in the Tour de France is one of the great sporting stories of our time. Or was, until he was exposed as a serial doper and had his titles stripped from him in disgrace.

This is meaty stuff for a film, and a pedigree British team – *Philomena* director Stephen Frears and *Trainspotting* writer John Hodge – tear into it with gusto, methodically demonstrating how Armstrong's rise went hand in hand with not only a sophisticated doping programme but the disgrace and intimidation of anyone willing to speak out. At times it can feel oddly like a heist movie, with the various cloak-and-dagger schemes Armstrong and his team concoct to avoid detection playing out surprisingly like a criminal conspiracy.

Which makes sense, since as the film makes clear, the cash Armstrong was bringing in meant that his story was much about corporate corruption as simple cheating.

This is a bigger narrative than just pulling a fast one, and Ben Foster's lead performance more than rises to it. As an impersonation, it's astonishing – Foster already looks a little like Armstrong, but with the aid of some subtle make-up the resemblance is uncanny. Plenty of high-level athletes have borderline sociopathic tendencies, and Foster leans into this, displaying the charm Armstrong could turn on and off like a light, and the simmering rage beneath every smile.

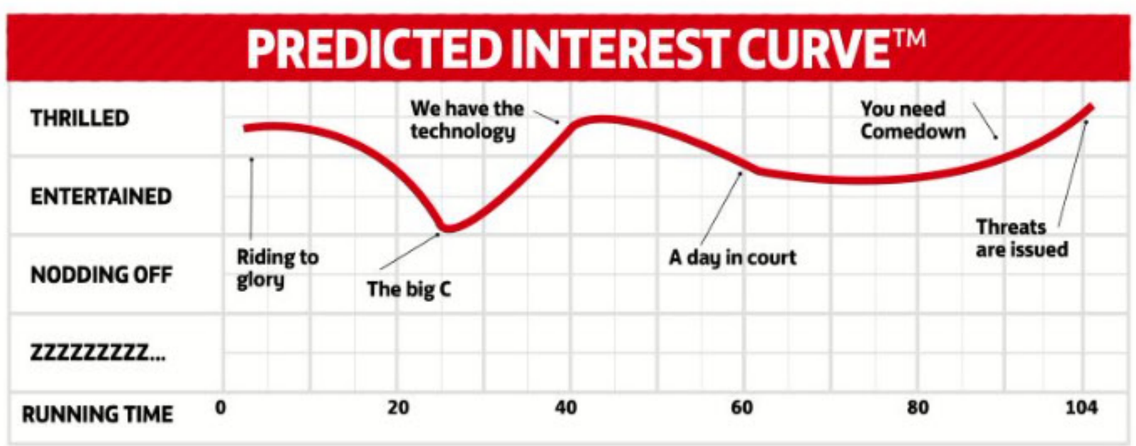
'It's meaty stuff, and the team tears into it with gusto'

However amazing, though, it's a fundamentally external performance – or at least, the script makes it one. Based on the work of crusading journalist David Walsh (played capably here by Chris O'Dowd), this is very much a docudrama – we see plenty of the mechanics of Armstrong's deception, and how exposure crept slowly to his door, but Frears has clearly chosen not to root too deeply into Armstrong's psyche. Where did this will to succeed and capacity for deception on a grand scale come from? You won't find even a hint of it here – even in the scenes where he's staring death in the face, Armstrong's family are barely glimpsed. In fact, his personal life gets no time at all.

A narrative feature can do things documentary can't, and there are already several corking docs out there that over this material. What price a little glimpse under the helmet?

Still, that's a quibble – so much here hits the mark, from the spot-on '90s period detail to Guillaume Canet's fun turn as Armstrong's dodgy doctor. As much about Walsh's journalistic tenacity as Armstrong's bullshit, this is *All The President's Cyclists*, urgent, intelligent and compelling.

Andrew Lowry



THE VERDICT This fearless reconstruction drives home the dark lie that Lance Armstrong lived – it's just a pity it doesn't dig a little deeper.

› **Certificate** TBC **Director** Stephen Frears **Starring** Ben Foster, Chris O'Dowd, Jesse Plemons, Lee Pace **Screenplay** John Hodge **Distributor** Studiocanal **Running time** 104 mins

SEE THIS IF YOU LIKED...

SHATTERED GLASS 2003
This true story of a journo busted for lying covers similar moral ground to Frears' film.

THE ARMSTRONG LIE 2013
Alex Gibney's thorough doc brutally makes its case against Armstrong.

PHILOMENA 2013
Another journo-centric true-lifer from Frears. Could *The Program* ape its awards clout?

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The teeth inspector was pleased with what he saw.

The Intern

★★★☆☆ Out 2 October **The De Niro wears Prada.**

HEARING THAT ANNE Hathaway and Robert De Niro are in a film called *The Intern* immediately makes you think that Hathaway is the sparky novice whose very arrival re-ignites passion and belief in De Niro's cynical, world-weary tycoon. Happily, Nancy Meyers' dramedy pulls off a cunning switcheroo – it's actually De Niro's widowed retiree who's the titular unpaid drone, arriving to pep up Hathaway's overworked executive.

What is this? Another attempt by Hollywood to appeal to the grey dollar? Maybe, but the 65-year-old Meyers has always scripted well for those in her age bracket – in films like *Something's Gotta Give* and *It's Complicated*. Here, *The Intern* is made by De Niro, who delivers one of his most likeable characters in years. Played with dignity and distinction, Ben Whittaker is a lively New Yorker who's taking steps to move on with life in the wake of his wife's passing.

Hence his application to become a senior intern as the online fashion company founded by Hathaway's breezy entrepreneur Jules Ostin. Soon, he is assigned to Jules herself, who is rather dismissive of the company's outreach programme. But gradually Ben wins her over – from tidying up the junk-strewn desk that annoys her to chauffeuring her around town. The little things then get bigger – not like that – with Ben becoming a shoulder to cry on as Jules juggles marital/professional issues.

There's fine support – from Rene Russo, as a masseuse Ben becomes friendly with, and *Girls* star Adam DeVine as Jules' right-hand man. But this is De Niro's film all the way. OK, it's not *Taxi Driver*, but compared with the recent likes of *The Family* or *Grudge Match*, it feels like a refreshing choice. As for Hathaway, she does her job, though Jules is fundamentally annoying – whether riding her bike through the office or weeping buckets. "You'll get used to me," she says. Actually, we'd rather not. **James Mottram**

THE VERDICT If there can be such a thing as solid fluff, then this is it. Meyers' middle-of-the-road sensibilities blended with a watchable De Niro make for an undemanding but pleasant ride.

› **Certificate** 12A **Director** Nancy Meyers **Starring** Robert De Niro, Anne Hathaway, Rene Russo, Adam DeVine, Nat Wolff **Screenplay** Nancy Meyers **Distributor** Warner **Running time** 121 mins



BILL

★★★☆☆ Out now

A HORRIBLE HISTORIES FILM BY ANY other name, Bill sees the cast of the popular CBBC show unite for a daft, affectionate take on the rise-to-fame years of William Shakespeare. As on TV, all six members of the troupe play multiple roles – a fact that's earned them comparisons with Monty Python. Shame, then, that the tone is often uneven – particularly in the early, slapstick-heavy scenes. But when *Bill* finds its rhythm, it's marvellous fun. Out goes the obvious and in come deadpan punchlines and clever word play. The gang might just make their *Life Of Brian* yet. **Stephen Kelly**

› **Certificate** PG **Running time** 94 mins



ADDICTED TO FRESNO

★★☆☆☆ Out 9 October

NATASHA LYONNE AND JUDY GREER have spent enough films in thankless supporting roles for us to welcome one in which they co-headline. Alas, even they can't redeem this story of hotel-cleaning sisters – one a lovelorn lesbian, the other a sex addict – who find themselves saddled with a corpse in need of disposal. Laboured hi-jinks involving a pet cemetery, a bar mitzvah and a stash of stolen dildos waste a starry cast that includes *Portlandia*'s Fred Armisen, *Fargo*'s Allison Tolman and Aubrey Plaza from *Parks And Recreation*. Watching any of those shows would constitute a better use of your time. **Neil Smith**

› **Certificate** 15 **Running time** 82 mins



RED ARMY

★★★★☆ Out 9 October

IF THE BEST SPORTS MOVIES ARE bigger than sport but just as thrilling (see *The Program*, left), Gabe Polsky's wry, dry and searching study of Soviet Russia's leading '70s/'80s ice hockey powerhouses fits the bill. With crack access to complex, charismatic team leader Slava Fetisov and his fab five on ice, Polsky explores how the game saved players from poverty, then became a near-prison. A KGB despot oversaw militaristic training; players were propaganda tools; Russia wouldn't release them. With the tone veering between puck-ish and poignant, Polsky drives home a wicked slap-shot of Cold War sports history. **Kevin Harley**

› **Certificate** 15 **Running time** 85 mins



MONTY PYTHON AND THE HOLY GRAIL

★★★★★ Out 14 October

HOLY GRAIL TURNS THE BIG 4-0 THIS year, so we can forgive the Pythons' Arthurian send-up a slight middle-aged flabbiness; the odd skit that goes creak rather than 'Ni'. However, while it might lack the polish of *Life Of Brian*, there's still plenty to celebrate: those politically engaged peasants, Cleese's French 'taunter', and a very unfluffy bunny, along with Terrys Gilliam and Jones' near-peerless and ridiculously influential evocation of the Dark Ages. Plus, in true cult cinema spirit, you can sing along to this version – yes, you too can "push the pram a lot" at Camelot. **Ali Catterall**

› **Certificate** 12A **Running time** 87 mins

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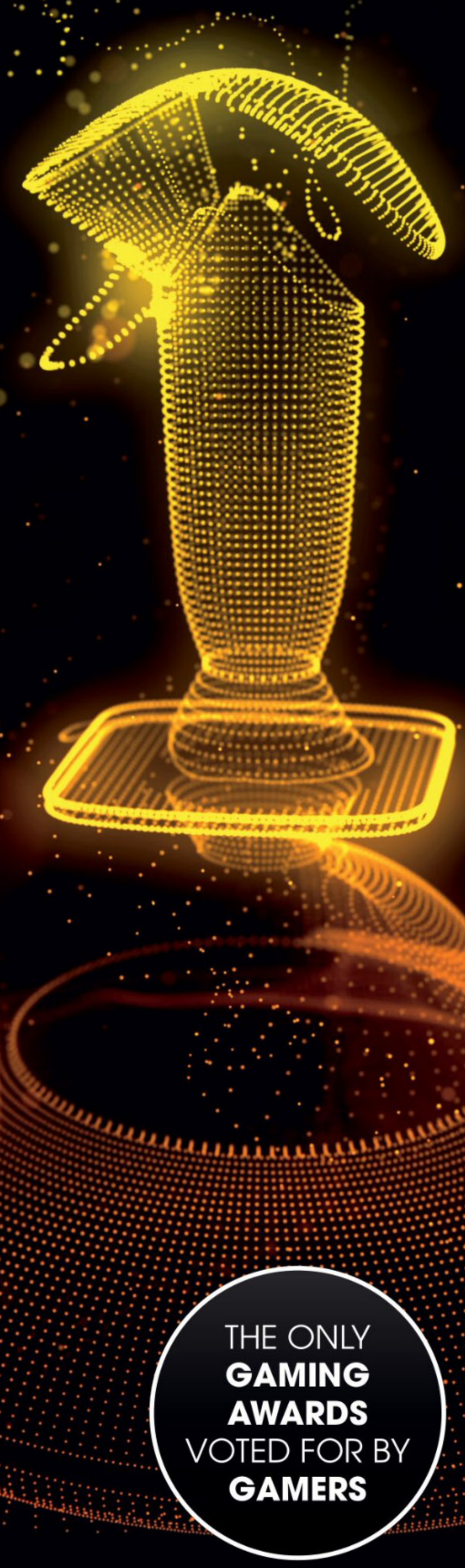
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Carey Mulligan brings raw emotion to her role as an activist.

Suffragette

★★★★☆ Out 12 October

Her-story in the making...

"POPPYCOCK!" SNAPS MR BANKS at his ditsy wife in *Mary Poppins*, brushing aside one of mainstream cinema's few mentions of the women's suffrage movements. Criminally neglected in film, literature and national curriculums for the past 100 years, the balance is redressed by Sarah Gavron's (*Brick Lane*) angry, emotional history lesson about this significant landmark in British civil rights.

Leading the way through the seamy morass of Edwardian social politics is Carey Mulligan's washerwoman Maud Watts, a fictional working-class mum who's drawn into the 'criminal' underworld via Helena Bonham Carter's firebrand Edith Ellyn. Medieval working conditions, predatory factory owners and an increasingly stubborn government spur Maud's shift from washing sheets to smashing windows; after the bloody events of Black Friday, she becomes a full-blown revolutionary.

Ripped from her family, beaten into prison and force-fed through a tube, Maud travels an impossibly rough road that heaps shame upon everyone who wasn't chained to the railings outside Westminster. The character might be a bit of a cipher, but Mulligan throws herself into the role with such intensity and raw emotion that the abrupt ending feels like it abandons her too soon in favour of the headline story.

Elsewhere, a heroic Bonham Carter exudes the confidence that Mulligan slow-builds, Ben Whishaw impresses as the husband who slams the door on his rebel-rousing wife, and Meryl Streep puts in an inspirational cameo as Emmeline Pankhurst. It's a strong cast, shouldering with aplomb the (necessarily) ugly details of Abi Morgan's (*Shame*) fact-intensive script.

Directed, written and produced by women, the film holds a defiant banner up to an industry still dominated by men. There's quality in every department. If it surface-skims to an extent, and is arguably more worthy than weighty, those are forgiveable flaws in a film whose story hasn't been told before. **Paul Bradshaw**

THE VERDICT A long overdue depiction of a crucial chapter in British history, this will likely score a different kind of vote come awards seasons.

› **Certificate** 12A **Director** Sarah Gavron **Starring** Carey Mulligan, Helena Bonham Carter, Meryl Streep, Ben Whishaw, Brendan Gleeson **Screenplay** Abi Morgan **Distributor** Pathé/Fox **Running time** 106 mins



FIDELIO, ALICE'S JOURNEY

★★★★☆ Out 2 October

A WOMAN SWIMMING NAKED SETS the tone for writer-director Lucie Borleteau's debut feature, an exploration of infidelity with a cool command of both surface and undercurrents. Ariane Labed (*Before Midnight)* is Alice, the lone female worker on ocean freighter Fidelio, torn between her squeeze on land and saucy temptation at work. Even before a snake infiltrates the ship, Borleteau's metaphors aren't subtle, but she's persuasive on the tensions between desire, devotion and duty, and Alice's yearnings rise to the surface with frank complexity. **Kevin Harley**

› **Certificate** TBC **Running time** 97 mins



3½ MINUTES, TEN BULLETS

★★★★☆ Out 2 October

RACISM, GUNSHOTS, A DEAD YOUNG black man: the themes of Marc Silver's none-more-timely doc don't need the Gael García Bernal-based gimmick of his earlier *Who Is Dayani Cristal?* to sting. His direction patient and access thorough, Silver looks at the trial of white American Michael Dunn – claiming self-defence – for the murder of African-American Jordan Davis. The result hits hard in and out of the courtroom, drawing emotion, impartial insight, and tension from the desire to see justice and the sense that America is on trial: gun control laws, vile prejudices and all. **Kevin Harley**

› **Certificate** 15 **Running time** 99 mins



A HAUNTING IN CAWDOR

★★☆☆☆ Out 9 October

AT A REMOTE PROBATION CAMP isolated from the rest of the world, a group of juvenile offenders are made to serve the rest of their jail sentences putting on a production of 'cursed' play *Macbeth*, in a spooky theatre that goes bump in the night. What could possibly go wrong? As a disturbed young woman dangerously obsessed with on-stage paranormal activity, protagonist Vivian (Shelby Young) may evoke memories of Natalie Portman in *Black Swan* or *Suspiria*'s Jessica Harper. But she's a comparatively underwritten character, failing to convince as a trauma victim. **Stephen Puddicombe**

› **Certificate** TBC **Running time** 96 mins



WE'LL NEVER HAVE PARIS

★★★☆☆ Out 9 October

BEST KNOWN AS BOWL-HAIRED engineer Howard Wolowitz from sitcom *The Big Bang Theory*, Simon Helberg makes his directorial debut with this amiable rom-dram-com, co-helming with wife Jocelyn Towne. He plays Quinn, a neurotic New Yorker in the Woody Allen mould who's caught between childhood sweetheart Devon (Melanie Lynskey) and colleague Kelsey (Maggie Grace). True, it's not the most original set-up, but seasoned with Helberg's angsty charm and co-star Zachary Quinto's outrageous wardrobe, it still feels fresh and fun. **James Mottram**

› **Certificate** TBC **Running time** 92 mins



Sicario

★★★★★ Out 8 October **Border-line masterpiece...**

THE MOTIF TO WHICH Denis Villeneuve's ferocious cartel thriller keeps returning may seem inconsequential. But Villeneuve (*Prisoners*, *Incendies*) is *not* that kind of director, and this is *not* that kind of film. In the afternoon heat, dust motes dance in front of the camera lens, a beautiful image to which he will come back. First time you see it, there's no time to ponder the deeper meanings because the next five minutes offer, simply, one of the most exciting action sequences you'll see all year.

We're in Chandler (read: Shitsville), Arizona, as a SWAT team surrounds a nondescript bungalow. Even before the credits begin, Jóhann Jóhannsson's heart-in-mouth electronic score pulses oppressively. Here, for the first time, we cut to those motes, swirling in a darkened living room, until – BOOM! – the walls explode, and Kidnap Response Unit agents Kate Macer (Emily Blunt), her partner Reggie (Daniel Kaluuya from *Psychoville*, another Brit abroad), and their colleagues storm the building. We won't spoil what happens next, but suffice to say it's memorably traumatic, swathed in shellshocked screams and choking sand: another kind of dust.

Macer barely has time to wash the blood out of her hair before she's paraded in front of a cabal of Y-chromosome-heavy officials including undercover operative Matt (Josh Brolin), dress-down dismissive in flip-flops. The Mexican drug cartels are encroaching into Arizona, we're told, before the sort of sexist interrogation Clarice Starling had to endure: "Married?" "No." "Kids?" "No. Anything else?" Macer, needless to say, volunteers to join the fight back. Her mission? In Matt's words: "To overreact dramatically." Watching what follows, you'll know *exactly* how that feels...

Wham, bam, thank you jam

Strangely, for a film more likely to waste innocent bystanders than time, Macer's first assignment with Matt and his mysterious cohort Alejandro (Benicio Del Toro) – an over-the-border raid to kidnap a cartel leader – serves very little narrative purpose, or could at least be elided in montage. But

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Nobody was really in the mood to conga.

SEE THIS IF YOU LIKED...

HEAT 1995
Classic, classy cops-and-robbers takedowns courtesy of Michael Mann.

END OF WATCH 2012
David Ayer's found-footage police procedural feels raw and real.

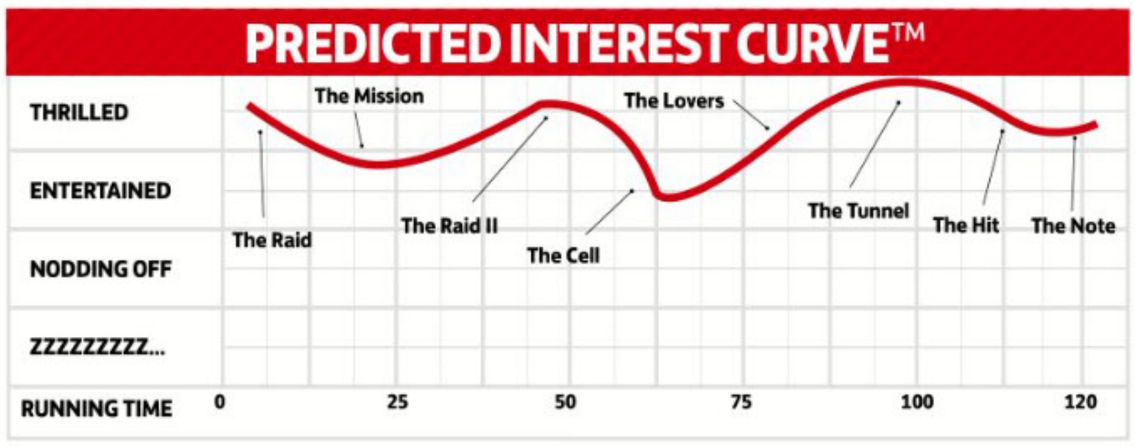
EDGE OF TOMORROW 2014
Blunt's first badass role, zapping aliens with Tom Cruise.

For full reviews of these films visit totalfilm.com/reviews

Taylor Sheridan's action-heavy, exposition-light script is smarter than that, and the effect of this sequence is threefold. Firstly, it illustrates the vastness of the drugs trade and the dangers of trying to dismantle it. Secondly, it puts us, like Macer, out on the frontline. But most of all it's polygraph-test tense.

Set to the bass drone of a distant air strike, or a stomach turning over, five black government vehicles rip through battle-ravaged bandit country expecting ambushes at every corpse-draped corner. For 15 minutes, nothing happens, but all that time spent sitting on your hands means that, when violence flares on a crowded border road, the anxiety levels are unbearable. The resulting carnage, sneers Matt, "won't even make the papers in El Paso." But there's a subtle significance even in the shots of endless cars trying to cross into America – from above they look like dust particles, too.

It is, without doubt, one of the greatest traffic jams ever committed to celluloid, right up there with Fellini's *8½* and Joel Schumacher's *Falling Down*. And while the film never quite tops it, each of the



'When violence flares, the anxiety levels become unbearable'

set-pieces that follow – a neon-strafed night mission; a vicious motel room mano-a-mano; all kinds of car chases and casual torture – contains enough character to keep them compelling. Tough but brittle, Blunt would make a great Sarah Connor, but Macer isn't really the centre of this story (which wouldn't pass the Bechdel test). Brolin and Del Toro's world-weary charisma speaks of once-decent men capable of terrible things, and breakout star Kaluuya's welcome warmth makes his sidekick cherishable rather than disposable.

Under the influence

But Villeneuve and Sheridan want to show more than just the American side, giving us glimpses into the home life of Mexican cop Silvio (Maximiliano Hernández), who's granted a domesticity the other characters lack. The reason for these cutaways isn't immediately clear, but there's a clue in the cigarette boxes piled next to Silvio's bed: Indian Creek, the same (illegally imported?) brand Macer smokes. "You're asking me how a watch works," says Matt when Macer asks for an overview of the conflict. "For now let's just keep our eyes on the time." Silvio, it will transpire, is just another cog in the same sprawling machine.

Taken at face value, *Sicario* (Spanish for 'hitman') fires on just about every level, from Jóhannsson's supple score to Roger Deakins' desert-scorched cinematography to Sheridan's pared-to-the-bone script. But Villeneuve's also trying to show us something more ambitious than gut-punch gunfights: that the fallout from the drugs trade is everywhere, the violence invisible, but endemic. Echoed over and over – in the speckled snow of night-vision goggles, rockets fireworking the Mexican skies, the smoke of innumerable Indian Creek cigarettes – those dust motes stand in for all the evils not easily seen, but spreading all the same. **Matt Glasby**

THE VERDICT **Pulled from the news but punched up to fever pitch, *Sicario* represents the perfect mix of cerebral and visceral thrills. Star, director and screenwriter all bring their A-game.**

› **Certificate** 15 **Director** Denis Villeneuve **Starring** Emily Blunt, Benicio Del Toro, Josh Brolin, Daniel Kaluuya, Jon Bernthal **Screenplay** Taylor Sheridan **Distributor** Lionsgate **Running Time** 121 mins



It's difficult to say "I do" with your teeth that firmly gritted.

SEE THIS IF YOU LIKED...

AGUIRE, WRATH OF GOD 1972
Klaus Kinski's Amazon explorer proves many macaques short of a full raft.

A SIMPLE PLAN 1998
Hank and Billy-Bob find themselves in blood stepp'd in so far. It's not tedious, mind.

JANE EYRE 2011
Fassbender tackles another iconic literary gent – Mr Rochester – with similarly brooding magnetism.

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Macbeth

★★★★☆ Out 2 October

Is this a Fassbender which I see before me?

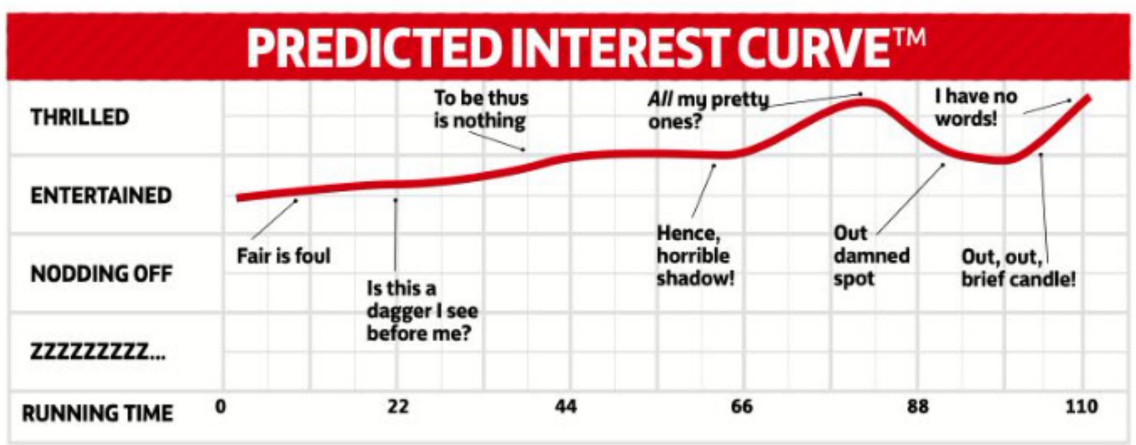
"THE SCOTTISH PLAY" IS OFTEN considered Shakespeare's most cinematic, because of its horror-show imagery and (relative) leanness of narrative. But it's still four hours of people in pretend rooms talking. Chopped down to a brisk 113 minutes, Australian director Justin Kurzel's second film (after the harrowing *Snowtown*) is a little disjointed, but the spare script makes smart moves to alchemise theatre into cinema. When it flies, it's riveting. When it doesn't, it's still pretty damn good.

A wordless scene-setter sees Macbeth (Michael Fassbender) and Lady Macbeth (Marion Cotillard) burying their son. It's an event only hinted at in the play, but it grounds their tragic trajectory and it sets the tone of ruined innocence that continues throughout. Even before the ferocious opening battle, Macbeth and his right-hand man, Banquo (Paddy Considine), cover their faces in black warpaint, their souls already besmirched. By contrast the witches (Seylan Baxter, Lynn Kennedy and young Amber Rissmann) seem relatively benign.

A soldier who speaks like a poet, Macbeth is often portrayed as a gentleman thug, but Fassbender plays him – brilliantly – as a guilt-ridden killer unhinged by his own hand. When he spits, "Oh, full of scorpions is my mind!" you can practically hear them scuttling. The supporting cast are just as strong, though all but David Hayman – a proper Scotsman whose Lennox is gravitas personified – struggle with their accents. Cotillard turns Lady Macbeth into the ultimate (English?) femme fatale, sexual electricity surging between her and Fassbender. Considine and Jack Reynor (Malcolm) make comparatively unrewarding characters rugged and real. But it's Sean Harris' battle-scarred Macduff who takes the crown, his mouth twisting in grief like a man chewing glass.

'Kurzel creates moments of pin-drop cinema'

As in *Snowtown*, death is everywhere. The ghost of a murdered child brings Macbeth the dagger that ultimately destroys him; Scotland's none-more-blasted heaths are howlingly inhospitable; and the score by Jed Kurzel (Justin's brother) is stark with steely menace. Perhaps Kurzel's greatest achievement is that, amid all this sound and fury, he creates moments of proper pin-drop cinema: Macduff broken by bad tidings; Macbeth chillingly non-committal at his wife's bedside; the two of them facing off against a backdrop of hellfire and ash. Until this final sequence, perhaps the fullest fusion of text and image, the most powerful scenes are, simply, great actors performing some of the greatest lines ever written. Who'd have thought the best thing about Shakespeare was the words? **Matt Glasby**



THE VERDICT **Bleak as a morgue, even more brutal than the play, Kurzel's stark psycho-drama can't unseat its source, but is still mighty screen Shakespeare.**

› **Certificate** 18 **Director** Justin Kurzel **Starring** Michael Fassbender, Marion Cotillard, Sean Harris, Paddy Considine, Jack Reynor **Screenplay** Jacob Koskoff, Todd Louiso, Michael Lesslie **Distributor** Studiocanal **Running time** 113 mins

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His teen-idol finger dancing fascinated them both.

Life

★★★★☆ Out 25 September

Hit me with your best shot...

ACCORDING TO ANSEL ADAMS, there are always two people in every photograph: the person who's in it and the person who took it. That description springs to mind watching *Life*, snapper-turned-director Anton Corbijn's study of the relationship between photojournalist Dennis Stock and '50s teen icon James Dean.

Avoiding the obvious angles, Corbijn frames *Life* (as in *Life Magazine*) as a snapshot of Stock and Dean at their most interesting moment – both teetering on the cusp of fame and fortune, and both reluctantly using and abusing each other to try and get ahead.

Set in a few wet weeks before the release of *East Of Eden* in 1955, it paints Dean (Dane DeHaan) as a man unsure he even wants to be a film star. Mumbling through interviews, playing the bongos in a cow field and taking speed with Eartha Kitt in seedy New York nightclubs, DeHaan's Dean is a strung-out beatnik who likes to keep reminding himself that he's a rebel without a cause.

Even more conflicted is Stock (Robert Pattinson), the over-eager agency hack who's washed-up at 27, constantly shelving his personal problems to try and dig himself out of his creative rut. With the balance of their friendship hinging on who's getting the most out of it, *Life* amounts to an elegantly crafted, intensely cynical, double portrait of the artist as a young man.

DeHaan winces and whines through Dean's hipster lingo, delivering a mesmerising, twitchy performance that somehow still gets overshadowed by Pattinson's quiet background presence. It's tempting to read the *Twilight* star's turn as deeply personal, given he's playing someone hankering to be taken seriously in his field.

Intimately played but shot at a professional distance, *Life* chills everything with a steely winter palette; the effect is to bring Stock's most famous frames to life with slightly more depth of field than depth of feeling. Cold but cutting, it's a sad, beautiful Beat biopic. **Paul Bradshaw**

THE VERDICT DeHaan and Pattinson are both on career-best form in Anton Corbijn's stylish, chilly love letter to his favourite photographer. Life is beautiful – even when it's full of ugly ambition.

› **Certificate** 15 **Director** Anton Corbijn **Starring** Robert Pattinson, Dane DeHaan, Joel Edgerton, Ben Kingsley **Screenplay** Luke Davies **Distributor** eOne **Running time** 111 mins



ORION: THE MAN WHO WOULD BE KING

★★★★☆ Out 25 September

AFTER 2013'S THE GREAT HIP HOP *Hoax*, Brit docu-maker Jeanie Finlay excavates a forgotten rock'n'roll swindle in her haunting reverie on fame and ambition. Finlay's subject is Alabama's Jimmy Ellis, an Elvis Presley-ish singer who enjoyed late-'70s success as masked mystery man Orion. Grieving Elvis fans swallowed the fantasy that the King lived, until dodgy management and creative frustration – Ellis hated being masked – killed the dream. Her approach isn't radical, but Finlay explores fame's wicked game stylishly, conjuring sly truths about the intangibility of success. **Kevin Harley**

› **Certificate** 12A **Running time** 86 mins



MADE YOU LOOK

★★★☆☆ Out 2 October

SUBTITLED 'A FILM ABOUT CREATIVITY In The Digital Age', this pretty niche but still interesting documentary sees contemporary illustrators and graphic designers voice mixed feelings about a rapidly changing era in which ownership of a Mac has opened the market up "to people who can't draw". However, there's an upside: the permanence of printed books is still treasured in a transitory world. And as noted Lemon Jelly DJ and designer Fred Deakin points out, for a generation weaned on modern tech, nothing beats the excitement of old-fashioned screen printing. For them, "that's new media!" **Ali Catterall**

› **Certificate** 12A **Running time** 72 mins



ROGER WATERS: THE WALL

★★★★☆ Out 29 September

WITH ITS OOH-SYMBOLIC GIANT WALL erected between band and audience, Pink Floyd's *The Wall* has always seemed the most forbidding of stadium-rock concepts. Drawn from ex-Floyd auteur Roger Waters' huge 2010-13 revival tour, his and Sean Evans' heartfelt concert film humanises its excesses. Waters' anti-war symbolism and alienated-rocker's gripes know no subtlety, but as spectacle the show is awesome. Better still, footage of Waters mourning his father's death in WW2 pinpoints *The Wall*'s grief-lashed core: as 'Comfortably Numb' reaches full bloom, the sense of shared catharsis overwhelms all resistance. **Kevin Harley**

› **Certificate** 12A **Running time** 155 mins



PALIO

★★★★☆ Out 25 September

IN SIENA, ITALY, A HORSE RACE EXISTS that (depending on your capacity for cynicism) either makes a complete mockery of the sport or a fun fetish of its potential for illicit goings-on. As Cosima Spender's dazzling documentary makes clear, the centuries-old Palio, comprising 17 competing districts, is a "game of legitimate corruption", where bribery is near-compulsory, riderless horses can still win (even if the jockey has fallen off mid-race), and riders are allowed to flay one another alive with dried ox penises – making these 90-second races more akin to *Rollerball* with hooves. Frenetic, startling and brutal. **Ali Catterall**

› **Certificate** 12A **Running time** 90 mins



The Lobster

★★★☆☆ Out 16 October **Animal lust...**

GREEK DIRECTOR YORGO Lanthimos' deadpan surrealism and blackly comic absurdism are perfectly engineered to make laughs choke in throats. Best known for the Oscar-nommed *Dogtooth*, he here attracts a stellar cast for his English-language debut, a low-key, dystopian sci-fi in which singletons are corralled into a hotel on the coast of Ireland and given 45 days to find true love or else be turned into an animal of their choice.

Widower David (a pot-bellied, droop-mouthed Colin Farrell with a sad-sack moustache) wishes to be a lobster because they live long and he loves the sea. But first he must quest for romance in this strictly managed, soulless environment, forced by the hotel's stern manager (Olivia Colman) to throw himself into automated interaction with fellow residents (including John C. Reilly, Ben Whishaw and Ashley Jensen)... at least until he eyes a chance of escape.

Narrated by 'Short Sighted Woman' (Rachel Weisz), a loner who lives in the forest with a breakaway faction of fundamentalist singletons, *The Lobster* is a deliciously off-kilter satire on the Tinder-era dating game, and the pressure that society puts on individuals to pair up.

Its opening hour, set in the corporate-hell hotel, is cerebral and coolly composed, as funny as it is sad. Only by cleaving to the norm can happiness be found is the fervent worldview, and would-be suitors are encouraged to find common traits and interests – surely Lanthimos skewering the narcissism that's often inherent in 'giving' yourself to another.

What a shame, then, that focus dissipates in the latter stages, with *The Lobster* struggling for ideas once it leaves the pressure-cooker environment of the hotel. We've already seen enough to tickle us and haunt us for months to come, but the loss of direction will leave viewers flailing like the dinner guests in Bunuel's *The Discreet Charm Of The Bourgeoisie* (a big influence)... promised a feast that is ultimately withheld. **Jamie Graham**

THE VERDICT A spot-on cringe-com dating satire that looks like a sure thing to be one of the films of 2015 but fails to go all the way.

› **Certificate** 15 **Director** Yorgos Lanthimos **Starring** Colin Farrell, Rachel Weisz, John C. Reilly, Ben Whishaw, Olivia Colman **Screenplay** Yorgos Lanthimos **Distributor** Picturehouse Entertainment **Running time** 118 mins



BY OUR SELVES

★★★☆☆ Out 2 October

THE LATEST TEAMUP BETWEEN experimental director Andrew Kötting and writer Ian Sinclair may have been inspired by a journey undertaken back in 1841 by British Romantic poet John Clare, but it's no conventional historical drama. Absconding from an Epping Forest asylum, the delusional writer (a mute Toby Jones) walks for days towards Northamptonshire, searching for a lost love. While stressing its own artifice, the monochrome *By Our Selves* seeks to visualise its subject's tormented state of mind, but it's Clare's poetry itself – voiced by Jones' own dad Robert – that's most memorable. **Tom Dawson**

› **Certificate** 15 **Running time** 83 mins



CENSORED VOICES

★★★☆☆ Out 16 October

OFFERING SOMETHING OF A revisionist reflection on 1967's Six-Day War, docu-maker Mor Loushy takes a celebrated victory for Israel and highlights the less-publicised harrowing effects on the soldiers. Revealing original recordings of previously censored interviews with young kibbutzniks, Loushy shows the latter in the present day listening back to tapes of their younger selves as they are questioned about the conflict. It humanises an almost mythological triumph, but the film seems to exist solely as a framework for the recordings, making it an odd fit for the big screen. **Matt Looker**

› **Certificate** TBC **Running time** 84 mins



MISS YOU ALREADY

★★☆☆☆ Out 25 September

IT WOULD BE EASY TO BE CYNICAL about this cancer-centric dramedy given the recent spate of weepies wringing the subject for every last tear; sadly, *Miss You Already* does itself few favours as it follows rebellious Milly (Toni Collette) and her struggle with the disease, supported by jolly best bud Jess (Drew Barrymore). Director Catherine Hardwicke's (*Twilight*) middle-class vision of London life grates, and much of the humour falls flat. Collette, though, delivers an upsetting, vanity-free turn that cuts to the truth of this devastating disease. If only the rest of the film had followed her lead. **Josh Winning**

› **Certificate** 12A **Running time** 112 mins



MIA MADRE

★★★★☆ Out 25 September

BOTH A FILM ABOUT FILMMAKING and a shrewdly understated character study, Italian writer/director Nanni Moretti's *Mia Madre* focusses on middle-aged director Margherita (Margherita Buy), whose mother (Giulia Lazzarini) lies terminally ill in a Rome hospital. Margherita is also in the thick of a problematic film shoot, in which the temperamental star (an amusing John Turturro) is struggling to even remember his lines. Moretti sensitively explores the unexpected feelings thrown up by an impending bereavement: it's his most satisfying work since 2001's *The Son's Room*. **Tom Dawson**

› **Certificate** 15 **Running time** 107 mins

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GHOSTHUNTERS ON ICY TRAILS

★★★☆☆ Out 2 October

CAN'T WAIT FOR NEXT YEAR'S *Ghostbusters* reboot? Get your slime-based thrills from this German/English family movie. Milo Parker stars as Tom, an easily scared 11-year-old boy who discovers an Averagely Spooky Ghost (ASG) named Hugo in his cellar. Enlisting the help of recently fired ghost hunter Hetty Cuminseed (Anke Engelke), he faces his fears only to discover a much more dangerous ghostly threat. With some impressive effects, this imaginative film feels epic in scope, but lazy gags and a particularly disconnected English dub hamper the fun. **Matt Looker**

› **Certificate** PG **Running time** 99 mins



ARCADE FIRE: THE REFLEKTOR TAPES

★★★★☆ Out 25 September

FUSING FANCY DRESS, CARIBBEAN carnivals and Kierkegaard in a dizzy kaleidoscope of sounds and images, *The Reflektor Tapes* is exactly the sort of concert film you'd expect from alt-rockers Arcade Fire. "Recontextualising the album experience," it's a sub-sonic nosedive through the band's collective subconscious as they write, record and perform their 2013 LP, *Reflektor*. About as abstract as it sounds, Kahlil Joseph's experimental doc also finds space for some intimate interviews with the band. Essential watching/listening/chin-scratching for any fan. **Paul Bradshaw**

› **Certificate** U **Running Time** TBC mins



ROUGH CUT

★★☆☆☆ Out 16 October

A PRIVATE EYE INVESTIGATES A DODGY synthetic diamonds trade, eliciting the help of an old flame whose father owns the mine the diamonds are thought to originate from, and whose son is mysteriously murdered. Then there's the daughter who begins a romance with a man who himself has just inherited one million Euros from his estranged father... confused yet? Even with long stretches of (dull) exposition, it's very hard to follow what's going in this crime thriller. Occasionally amateurish editing means the title serves more as a description of the film than as a clever pun. **Stephen Puddicombe**

› **Certificate** 15 (TBC) **Running Time** 105 mins



LA FAMILLE BELIER

★★★☆☆ Out now

THREE QUARTERS OF THE BÉLIER brood – mum Gigi (Karin Viard), dad Rodolphe (François Damiens) and son Quentin (Luca Gelberg) – are deaf. The exception is teenage daughter Paula (Louane Emera), the de facto family interpreter with a newly-revealed talent for singing. What follows might be utterly predictable but is enlivened by its sheer amiability. Eric Lartigau avoids disability-pic solemnity by making the parents a rambunctious, sex-mad duo. Yet despite the title, it's clearly Paula's story and singer-turned-actress Emera aces her audition with an outstanding, César-winning performance. **Simon Kinnear**

› **Certificate** 12A **Running time** 103 mins



Shadowy figures haunt many sleep paralysis sufferers.

The Nightmare

★★★★☆ Out 9 October

What we do in the shadows...

SLEEP PARALYSIS IS AMONG the most terrifying things the human mind can do to itself. Trapped between waking and sleeping, sufferers endure hallucinations so vivid they're closer to near-death experiences than dreams. The phenomenon inspired *Nightmare On Elm Street*'s ingenious MO, and its imagery can be seen everywhere from *Insidious* to *Natural Born Killers*. If you've ever experienced it, you'll be relieved to see you're not alone. If you haven't, well, you'll just be relieved.

Documentary director/editor Rodney Ascher has suffered sleep paralysis himself, and *The Nightmare* does something similar to *Room 237*, his stylised dissertation on *The Shining*, telling us as much about the subjects as it does the subject. The film introduces eight sufferers from around the world who share their stories straight to camera, then it brings their haunting visions to life in alarming re-enactments. What's striking about these – unrelated – people is the communality of their visions: each describes being stalked by "shadow men", whether aliens, old hags, or succubi; nobody seeks professional help for fear of being considered mentally ill; and most seem damaged to begin with, whether by familial abuse or drugs. It's not monsters we're dealing with, Ascher seems to be saying, but a misunderstood human reaction to trauma, hence the singular 'Nightmare'.

Re-enactments, by their nature, compromise editorial objectivity even as they draw us in. While Ascher's conjure all kinds of creepy moments, he's keen to remind us that what we're watching is a construct, which makes for uneven viewing. One gorgeous camera movement sweeps through a set in which numerous shadow men haunt numerous sleeping children, like footage from the Blumhouse backlot. Cheesy chapter headings and cheap jump-scares don't help, but this artful, experiential doc has an honourable aim: to make us *feel* what the subjects do, then pull back, so we know it's not real. If only they were so lucky. **Matt Glasby**

THE VERDICT Ascher's sincere, spooky study can't decide whether to document or dramatise, but it's an absorbing glimpse into the dark corners of the psyche.

› **Certificate** TBC **Director** Rodney Ascher **Starring:** Siegfried Peters, Yatoya Toy, Nicole Bosworth, Stephen Michael Joseph, Elise Robson **Screenplay** N/A **Distributor** Altitude **Running Time** 91 mins

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THE MESSENGER

★★★☆☆ Out now

A SUICIDE AND CAR CRASH IN THE first 10 minutes set the tone for this gloomy British supernatural drama. *Misfits* alumnus Robert Sheehan stars as Jack, a man haunted by dead people begging him to pass on messages to their living loved ones, much to the concern of his disbelieving family and psychiatrist. The narrative meanders, with some plotlines running into dead ends, but everything's held together by an authoritative performance from Sheehan, who does fine work keeping open the question of whether the ghosts are really there or just figments of his troubled imagination. **Stephen Puddicombe**

› **Certificate** 15 **Running time** 98 mins



MCFARLAND, USA

★★★☆☆ Out 25 September

HOT ON THE HEELS OF DRAFT DAY and stirring fond memories of *Bull Durham*, *Field Of Dreams* and *Tin Cup* comes yet another Kevin Costner sports movie. He plays Jim White, a disgraced football coach who's no sooner moved to McFarland, CA than he spies the running potential of some of his dirtpoor Mexican students, and starts a crosscountry team. It's a true story, albeit clichéd and Disneyfied as Kev learns to embrace the Latino culture en route to a predestined finale. But hey, the manipulations work and Costner's homely charm is very much in evidence. **Jamie Graham**

› **Certificate** PG **Running time** 129 mins



LESSONS IN LOVE

★★☆☆☆ Out 25 September

RICHARD (PIERCE BROSNAN) IS A Cambridge prof whose love of Byron extends to his Lothario lifestyle, yet a move to America with new flame Jessica Alba sparks belated growing up. Tom Vaughan's farce is a tonal misfire, its soft-focus satire marooned between outdated, offensive British bawdiness and banal Californian self-help platitudes. Only a suitably louche Brosnan anchors an unsettled plot that desperately scrambles DUIs, deportations and unconvincing romantic complications with Salma Hayek (Alba's disapproving sister). Vaughan once nailed this genre in *Starter For Ten*, but fails his university challenge here. **Simon Kinnear**

› **Certificate** 15 **Running time** 95 mins



JUST JIM

★★★☆☆ Out 25 September

HUGELY INFLUENCED HERE BY HIS role in Richard Ayoade's *Submarine*, actor Craig Roberts makes his debut as writer/director – at the grand old age of 23, no less – with this oddball coming-of-age yarn set in rural Wales. Roberts plays Jim, a social outcast at school who, out of the blue, is taken under the wing of his new neighbour, the American-born Dean (Emile Hirsch), who promises to make him cool. Despite the debt to Ayoade, it still feels personal: the dialogue is sharp, the humour wicked and the atmosphere off-kilter. While the final act unravels, for a first feature it's impressive. **James Mottram**

› **Certificate** 15 **Running time** 84 mins



AMERICAN ULTRA

★★☆☆☆ Out now

JESSE EISENBERG IS MIKE, A GROCERY store clerk/stoner/highly trained killer targeted by the CIA for permanent de-activation. Seeing Eisenberg go all Jason Statham is *American Ultra*'s USP; and he convinces too, thanks to smart editing. The problem is that, as an action-comedy, Nima Nourizadeh's film doesn't really work on either front. The humour is more miss than (bong) hit, while the fights are marred by *Machete*-esque CG blood spurts. Nice to see Eisenberg reunite with Kristen Stewart, but this is best approached with basement-level expectations. **James Mottram**

› **Certificate** 15 **Running time** 96 mins



HOWL

★★☆☆☆ Out 16 October

DECENT BRITISH WEREWOLF MOVIES are rare; 2010's *Outcast* was the last to make the grade. FX expert Paul Hyett directed the stylish, sexually degrading *The Seasoning House* (2012), but his *Howl* is much tamer. Conductor Ed Speleers must prove his mettle when his train of horror alumni – *The Descent*'s Shauna Macdonald, *Splintered*'s Holly Weston – comes under attack, though pacing and tonal problems soon spoil the ride. The most interesting character, Elliot Cowan's Darwinian businessman, wouldn't be out of place prowling Wall Street, but in the survival of the fittest, *Howl* falls behind. **Rob James**

› **Certificate** TBC **Running time** 95 mins



LETTERS TO MAX

★★★★☆ Out 2 October

DESPITE EXPLORING THEMES OF national identity and international politics, Eric Baudelaire's doc about Abkhazia – a country recognised by a few governments, merely a region of Georgia to the rest – is accessible and wonderfully playful. The narration consists of Abkhazian minister Maxim Gvinjia (the titular Max) reading the many letters sent to him by Baudelaire about the country's position and then responding in turn. Offering picturesque snapshots of Abkhazia and delightful ambiguity in the central correspondence, This is a winning meditation on a lesser-known land. **Matt Looker**

› **Certificate** TBC **Running time** 103 mins



BRAHMIN BULLS

★★★☆☆ Out now

AMERICAN INDIVIDUALISM AND Indian family expectations lock horns in this delicately played but slow-paced drama. *Heroes* star Sendhil Ramamurthy is Sid, a self-destructive LA architect attempting to reconcile with his well-meaning professor pop (Roshan Seth). First-time writer/director Pailoor is unafraid to point up Sid's dickish qualities or his dad's hypocrisies. But desperate to avoid male melodrama, the film's relentless restraint looks sometimes like inertia. Ramamurthy, best known for square-jawed TV work, shows here that he can do beast as well as beauty. **Kate Stables**

› **Certificate** 12A **Running time** 96 mins



Everest

★★★☆☆ Out now

Mountain tension...

EVEREST IS ANOTHER beast," we are told early on in Baltasar Kormákur's true-life tale, the first of many warning shots fired. Majestic yet unforgiving, the world's highest mountain really does seem like a wild animal that can never be tamed. Still, tell that to those who've ever conquered the summit – an adventure that requires determination, stamina and resilience.

Scripted by William Nicholson (*Gladiator*) and Simon Beaufoy, *Everest* sets out to retrace the fateful events in May 1996 when two expedition groups were caught in the path of a violent storm. Part tragedy, part miracle, it's a survival story that arrives in the wake of *All Is Lost* and *127 Hours* (which Beaufoy co-wrote), with themes of bravery, loyalty, ingenuity and courage looming almost as large as Everest itself.

It's set at a time when ascending the mountain had become a mini-industry, with clients paying hefty fees to join a professional climber and his crew to attempt the near-impossible. One of the most successful companies in this field was the New Zealand outfit Adventure Consultants, co-formed by Rob Hall (played here by Jason Clarke), the Kiwi climber who had already led 19 others to the summit.

Leaving his pregnant wife Jan (Keira Knightley) back in Christchurch, New Zealand, with the words "be back for the birth" ringing in his ears, Hall sets off for another ascent. Joining him are a party including cocksure Texan Beck Weathers (Josh Brolin), Seattle mailman Doug Hansen (John Hawkes), who got close to making the summit a year earlier, and Jon Krakauer (Michael Kelly), a journalist writing a feature on Hall and his team.

In the Zone

Yet the Adventure Consultants are hardly alone on the mountain. At a base camp seemingly busier than Piccadilly Circus at rush hour, there are some 20 different teams attempting to climb Everest in the same time period. Leading one rival outfit, Mountain Madness, is Scott Fischer (Jake Gyllenhaal), a big-bearded, pony-tailed adrenaline junkie who looks like he'd be

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Everest recreates the true story of an infamous disaster.

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CLIFFHANGER 1993
An avalanche of thrills, as Sly Stallone goes mountaineering in the Rockies.

TOUCHING THE VOID 2003
Director Kevin Macdonald's extraordinary dram-doc about two climbers lost in the Andes.

ALL IS LOST 2013
Robert Redford's solo yachtsman is all at sea as he battles Mother Nature's fury.

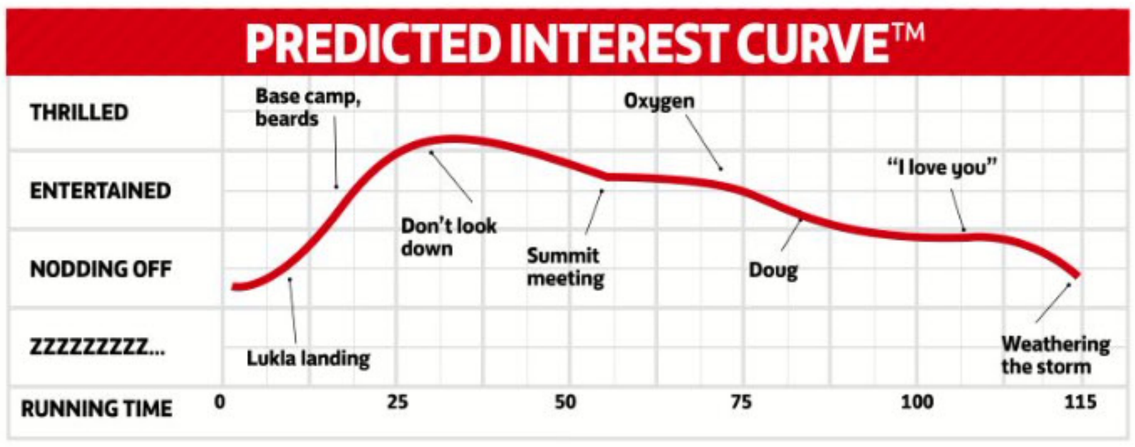
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more at home surfing waves at Venice Beach.

Of course, scaling Everest is not something that can be done in a day, as Kormákur painstakingly shows. It takes several partial ascents for the body to acclimatise before a final push can be made; as we're told in no uncertain terms, a human is not meant to function at the cruising height of a 747 – or "the Death Zone", as they term it. A portent of doom? With characters coughing up blood or gasping for oxygen, there's no doubt this is one of the riskiest pursuits in the world.

Oddly, it's these early scenes that are the most compelling. From a mini-avalanche to Beck almost falling from a ladder shakily placed across one of the gulp-inducing crevasses, Kormákur skillfully opens up a world that many of us have never experienced. Shot in stomach-knotting 3D, it has the same white-knuckle intensity as Alfonso Cuarón's *Gravity*. Placing you firmly on the mountain, the film makes you feel the vertigo, the rush of blood to the head.

Kormákur makes little attempt to explore the psychology of this group,



'Shot in 3D, *Everest* boasts the same white-knuckle intensity as *Gravity*'

though. At base camp, Krakauer asks: "Why climb Everest?" The resounding answer from all is simply: "Because it's there." This stubborn quality may be essential to any climber, but it hardly adds a layer of complexity to any of the characters. Rather like the glimpses we see of Knightley's pensive spouse or of Robin Wright (as Beck's wife Peach), insight is all too brief.

Against the slopes

Everest's problems really lie in its second half, when events conspire against the climbers. While the storm and the body-numbing temperatures are the ultimate killers, Kormákur also takes care to catalogue the mistakes that occur in the countdown to disaster. There's the missing ropes and oxygen tanks – and the mountaineers' wilful determination to make it to the summit even after the so-called 'turnaround time', the safety cut-off point when the climbers need to head back.

Credit to the actors, who are all fully committed, though it's Emily Watson, as base-camp manager Helen Wilton, who arguably walks away with the acting honours. The film's emotional anchor, she performs a vital act of assistance in the finale – and there's an impressive acting masterclass to be seen in Watson's stricken face. Yet, in truth, Kormákur never quite earns the same reaction from viewers.

With a cast that also includes Sam Worthington as Rob's fellow climber Guy Cotter and *The Man From U.N.C.L.E.*'s Elizabeth Debicki as the team doctor Caroline Mackenzie, *Everest* doesn't want for familiar faces. But with so many characters vying for attention, it's hard to feel much for any one individual, with the exception of Clarke's unflappable Hall. Perhaps the real star is Everest itself. As we're told: "The last word belongs to the mountain." **James Mottram**

THE VERDICT **A valiant effort that never quite scales the dizzy emotional heights required, running out of oxygen in the final act. Visually, though, it's stunning.**

› **Certificate** 12A **Director** Baltasar Kormákur **Starring** Jason Clarke, Josh Brolin, Jake Gyllenhaal, Emily Watson, John Hawkes, Keira Knightley, Robin Wright **Screenplay** William Nicholson, Simon Beaufoy **Distributor** Universal **Running time** 121 mins


The evidence of his late-night sledging was discovered.

The Visit

★★★☆☆ Out now

You can't choose your family...

ENDEAVOURING TO RE-FIND his mojo by turning in a low-budget found-footage movie for Blumhouse Pictures (the studio behind the *Paranormal Activity*, *Sinister* and *Insidious* franchises) M. Night Shyamalan has made his best film for years. OK, that's not so hard when *Lady In The Water*, *The Last Airbender* and *After Earth* are the movies being outstripped, but *The Visit* is a genuinely creepy and chucklesome horror-comedy with a touching (if over-sentimentalised) core.

Visiting their estranged grandparents while their mum (Kathryn Hahn) goes on week-long holiday, teen Rebecca (Olivia DeJonge) and younger brother Tyler (Ed Oxenbould) initially take to Nana (Deanna Dunagan) and Pop-Pop (Peter McRobbie) and their big, isolated house in snow-swept fields. But why are the oldies so insistent on a 9.30 bedtime? And what does Pop-Pop get up to in his shed? And is a bad case of mould *really* the reason why the basement is off limits? One thing's for sure: wannabe filmmaker Rebecca will document events as they unfurl, keeping hold of the camera at all times or at least dropping it in such a manner that it still captures a cool shot.

Get past the usual niggles of the found-footage sub-genre – plus Rebecca spouting about "mise en scène" and Tyler's penchant for rapping – and *The Visit* serves up some chilling set-pieces, with Shyamalan assuredly framing his scares as he plugs into the uncomfortable, often unspoken fact that old people, to young people, can be both scary and foul. Just as Cronenberg's *Videodrome* celebrated the new flesh, this cringes at the wrinkled and powdery, with the rejuvenated writer-director finding something of myths and fairy tales in these terrifying ogres.

Is there a twist? Of course there is, but it's more simple and effective than many of Shyamalan's elaborate rug pulls, and perfectly fits in with the campfire-tale tone. By playing it small, this is a big step forward in the right direction. **Jamie Graham**

THE VERDICT None too original but effective. Scares, laughs and some authentic heartache as Shyamalan once more examines the wounds of a fractured family.

› **Certificate** 15 **Director** M. Night Shyamalan **Starring** Olivia DeJonge, Ed Oxenbould, Deanna Dunagan, Peter McRobbie, Kathryn Hahn **Screenplay** M. Night Shyamalan **Distributor** Universal **Running time** 94 mins



CONVENIENCE

★★★☆☆ Out 2 October

DESPITE ITS US-SOUNDING NAME, Keri Collins' feature debut *Convenience* (as in 'store') is a British indie comedy, and a half-decent one at that. Set over one night, it follows two bumbling amateurs, A.J. (Ray Panthaki) and Shaan (Adeel Akhtar), as they try to rob a petrol station. The twist? The safe's on a timer, and they must pretend to do an overnight shift until it opens. Cue a series of trite customer skits (racist dwarf! Sweary old woman!), but also a sharp, gag-heavy script, executed with deadpan deftness by the leads and the always ace Vicky McClure as a disillusioned employee. **Stephen Kelly**

› **Certificate** TBC **Running time** 87 mins



HITMAN: AGENT 47

★★☆☆☆ Out now

A SEQUEL TO THE BARELY remembered 2007 *Hitman* film, *A47* trades in a bald Timothy Olyphant for an equally cropped Rupert Friend who, as the title assassin, is tasked with hunting down Dr Litvenko (Ciaran Hinds), a mad doctor credited with creating bald weirdo killers just like the one that's chasing him. But of course he has to find the doctor's beautiful (and confused) daughter (Hannah Ware) first, since she holds the key to... well, who knows, really; director Aleksander Bach is so concerned with giving the audience whiplash that we never really understand exactly what's going on. **Ken McIntyre**

› **Certificate** 15 **Running time** 96 mins



SINISTER 2

★★☆☆☆ Out now

THIS ETHAN HAWKE-LESS SEQUEL initially makes some attempt to tweak the 2012 original's set-up: again there's a haunted house with mysterious snuff films in the attic, but this time it's the kids (Robert Daniel Sloan, Dartanian Sloan) rather than the parent (Shannyn Sossamon) who watch them. There's a provocative idea here – children traumatised by disturbing content – but little comes of it, so we end up with a tired re-run of the first film. The demon and creepy kids are more naff than scary; the most sinister thing here is the cynicism behind such unashamed recycling. **Stephen Puddicombe**

› **Certificate** 15 **Running time** 97 mins



THE DEATH AND RESURRECTION SHOW

★★★★☆ Out 2 October

A 150 MINUTE ROCK-DOC MAY SEEM indulgent, but Shaun Pettigrew's riotous study of punk seer/egomaniac Jaz Coleman warrants longhaul treatment. Covering 35 years of Coleman's punk-metallers Killing Joke, Pettigrew focuses mainly on the many lives of Jaz, a shape-shifting dreamer with occult tendencies whose triumphs leave critics stupefied. The result plays like a rock-doc reimagined by Dennis Wheatley. Clearly a fan, Pettigrew assembles his deluge of archive material and interviews (Jimmy Page, Dave Grohl...) diligently: even Coleman's mum weighs in. **Kevin Harley**

› **Certificate** TBC **Running time** 150 mins (TBC)

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THE TRANSPORTER REFUELLED

★★☆☆☆ Out now

RECASTING ITS HERO (GOODBYE Jason Statham; hello, Ed Skrein), the *Transporter* series breaks its own first rule: it has changed the deal. It's clear from the outset Skrein has neither his predecessor's presence or ass-kicking skills. Doesn't help that, instead of selling this new Frank Martin to us, the film's unclear who's actually driving – Frank's kidnapped dad (Ray Stevenson)? Revenge-seeking prostitute Anna (Loan Chabanol)? Despite the occasional propulsive action scene, what lingers is the dumb machismo and gross characterisation. **Matt Looker**

› **Certificate** 15 **Running time** 96 mins



ERIC CLAPTON: LIVE AT THE ROYAL ALBERT HALL

★★☆☆☆ Out now

THE GUITAR LEGEND'S 70TH WAS the occasion for his recent Albert Hall residence, but you wouldn't know it: the gig and accompanying film are fuss-free affairs, without much in the way of frills or fun. Clapton's gigs are devotees-only love-ins, as cosy and faded as the Persian rug he pads about on. Standing ovations routinely accompany this two-hour set of country-blues jams, covers, acoustic stool-rock and solos, but it's hard to share the passion for Clapton's disengaged tilts at 'I Shot The Sheriff' and 'Layla'. 'Cocaine' lifts the torpor: the rest is quite the buzzkill. **Kevin Harley**

› **Certificate** E **Running Time** 116 mins



I BELIEVE IN MIRACLES

★★★★☆ Out 9 October

A SEQUEL OF SORTS TO THE DAMNED *United*, this lovingly assembled soccer doc recounts what Brian Clough did next: join Notts Forest and lead them to promotion, the first division title and back-to-back European Cups. Catching up with the players, director Jonny Owen (*Svengali*) embellishes their heroics with nifty editing, choice music and cheeky interpolations – a reference to the Alamo, for instance, prompts a snippet of footage from John Wayne's 1960 film. Moustaches, mullets and muddy pitches abound in a feelgood nostalgia-fest from a time when football really was a beautiful game. **Neil Smith**

› **Certificate** TBC **Running Time** 94 mins



THE BAD EDUCATION MOVIE

★★★☆☆ Out now

ANOTHER SITCOM LEAPS TO THE BIG screen, as history teacher Alfie Wickers (Jack Whitehall) and his unruly class K go on a school trip to Cornwall and get mixed up with the Cornish Liberation Army. Seizing the chance to be cheekier than on TV, the gags come straight from the *Inbetweeners* school of naughtiness (everything from Alfie eating an ancient foreskin to tea-bagging a swan). Whitehall gets all the embarrassment, not least zip-lining at the Eden Project with his tackle out, but Mathew Horne's hilarious headmaster (or "President Barrack Obanter") nicks the best laughs. Fun but forgettable. **James Mottram**

› **Certificate** 15 **Running time** 91 mins



Their Village People tribute auditions hadn't attracted much interest.

99 Homes

★★★★☆ Out 25 September **Residence evil...**

AN ENGLISHMAN'S HOME IS HIS castle, even if the Englishman in question (Andrew Garfield) is playing an American – one Dennis Nash, a single dad who is kicked out of the Orlando house he shares with mum Lynn (Laura Dern) and son Connor (Noah Lomax) when they fall behind on the mortgage payments. The man wielding the eviction notice is one Rick Carver (Michael Shannon), a real-estate broker who is making a killing refurbishing repossessed residences (at Uncle Sam's expense!) and selling them on for a profit. Yet instead of contemplating a killing of his own, Dennis goes to work for this pitiless scumbag, discovering along the way he has a talent for inflicting the same humiliations he himself has suffered.

A Faustian morality tale with topical trappings, *99 Homes* is an indignant film about a pressing societal imbalance whose sympathies are clearly with the people whose belongings end up on the sidewalk. Yet it's also one in which the Devil gets all the best lines. Shannon's Carver justifies his conduct with "America is for winners!" rhetoric Gordon Gekko might have spouted three decades hence. Stood next to this sneering, vaping, grandstanding powder keg, Garfield's conflicted, wavering everyman can't help but seem the lesser character, even if he does have the more significant arc. Given it's a story about odds being stacked against the little guy, it's strange that director Ramin Bahrani (*Goodbye Solo*, *Man Push Cart*) lets his nominal hero be so comprehensively outgunned.

Then again, as *Training Day* showed, there is always a fascination in watching a callow novice get seduced by a charismatic scoundrel, especially one who knows how to manipulate the law to feather his own nest. Yet perhaps Bahrani's greater achievement is to make the minutiae of property foreclosure no less compelling: a scene in which Garfield steals a vacated home's air conditioner has all the sweaty tension of a bank heist or drug raid. **Neil Smith**

THE VERDICT **Who's that knocking at the door? Pray it isn't Shannon, icily magnetic as a man who collects houses like he's playing real-life Monopoly. If only Garfield had a part to match.**

› **Certificate** 15 **Director** Ramin Bahrani **Starring** Andrew Garfield, Michael Shannon, Tim Guinee, Laura Dern, Noah Lomax, Clancy Brown **Screenplay** Ramin Bahrani, Amir Naderi **Distributor** StudioCanal **Running time** 112 mins



The new workout craze was a bit of a head-scratcher.

SEE THIS IF YOU LIKED...

THE HUNGER GAMES 2012
The franchise phenom that made 'Young Adult' a household buzzphrase.

THE LAST OF US GAME, 2013
Whether by accident or design, *Scorch Trials* is the nearest thing to an adap of this post-apocalyptic videogame.

THE MAZE RUNNER 2014
More deserving than most YA movies of the label "the new *Hunger Games*".

For full reviews of these films visit totalfilm.com/reviews

Maze Runner: The Scorch Trials

★★★☆☆ Out now

No rest for the WCKD...

"THE MAZE IS ONE THING," slurs Aidan Gillen's Janson, the actor's Irish accent crackling through the American, "but you kids wouldn't last a day out in the Scoooorch." He's not totally wrong: the huge, monstrous labyrinth of last year's *The Maze Runner* – where a group of boys (and girl) found themselves trapped with no memory – is indeed gone. And in its place is... well, everything. Unlike fellow young adult franchise *The Hunger Games*, sequel *The Scorch Trials* abandons its USP altogether – boldly opening up, for better and for worse, into something entirely different.

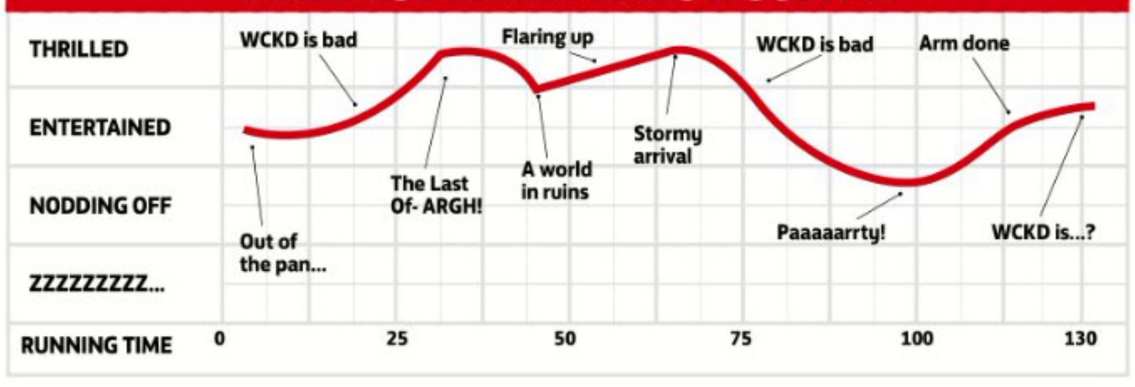
Out of the maze and into the fire, it picks up right where we left off, with Thomas (Dylan O'Brien), Teresa (Kaya Scodelario) and the other 'Gladers' on the run from shady organisation WCKD (World Catastrophe Killzone Department). Having escaped their lab, and sinister, Littlefinger-esque enforcer Janson, they venture out into a post-apocalyptic world ravaged by solar flares. Here, cities are now ruins in the desert, and a disease has rendered most of the population berserk, screaming zombies. This is the sprawling Scorch, and it looks beautiful.

Free of the Maze's claustrophobic self-containment, returning director Wes Ball runs wild; there's barely a sequence here lacking style or imagination. One stand-out shot, for instance, has the group walking in silhouette over a sand dune, only to halt at the sound of a distant gunshot (an infected friend preventing the inevitable). The action scenes are urgent and masterfully paced, too; especially one involving a zombie attack in a mall, which builds ever-so-slowly to a grisly reveal likely inspired by cinematic videogame *The Last Of Us* (the zombies even sound like its Clickers). In fact, compared to other young adult efforts, this is, overall, far more grim and gory.

> 'This is far more grim and gory than other young adult efforts'

Even so, such momentum works hard to mask a flimsy and unfocused script (adapted from book two in James Dashner's YA trilogy). Action is one thing, but the film also needs a better-developed sense of mystery – as well as a deeper exploration of character relationships and a wit that goes beyond tired lines like, "Well, that doesn't sound good." Not necessarily deal breakers, and the *Empire Strikes Back*-esque ending does up the dramatic ante. Yet when the dust settles, *The Scorch Trials* is, as we're repeatedly told of WCKD, "good" – just not as good as you want it to be. **Stephen Kelly**

PREDICTED INTEREST CURVE™



THE VERDICT Rather than 'Maze Runner 2: We're Gonna Need A Bigger Maze', *The Scorch Trials* ambitiously opens up its world with mixed results: gripping action, so-so script.

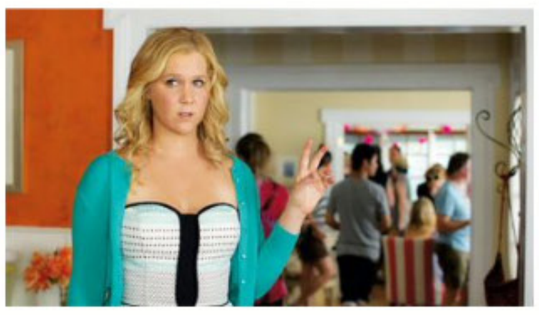
› **Certificate** 12A **Director** Wes Ball **Starring** Dylan O'Brien, Kaya Scodelario, Thomas Brodie-Sangster, Nathalie Emmanuel, Aidan Gillen **Screenplay** T. S. Nowlin **Distributor** 20th Century Fox **Running time** 131 mins

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Box office charts 10.08.15 – 06.09.15



STRAIGHT OUTTA COMPTON
This hit N.W.A. biopic has been criticised for its various omissions, but let us at least give thanks for being spared a harrowing account of how the *Are We There Yet?* films got made.



TRAINWRECK
A big success, despite a tempting-fate title on a par with *Derailed*, *Failure To Launch* and *Not Another Happy Ending*. Which didn't have a happy beginning or happy middle, either.



MINIONS
Has now become the 23rd movie in history to break $1 billion worldwide, outgrossing the likes of *Jurassic Park*. But will there be a string of sequels, incredibly pointless question mark?

UK TOP 10



POSITION	FILM	THIS MONTH	SINCE RELEASE	WEEKS OUT THERE
1	Inside Out ★★★★★	£13.2m	£36m	7
2	Mission: Impossible – Rogue Nation ★★★★	£9.1m	£20.1m	6
3	Pixels ★★	£7.5m	£7.5m	4
4	The Man From U.N.C.L.E. ★★★	£6m	£6m	4
5	Straight Outta Compton ★★★	£5.8m	£5.8m	2
6	Paper Towns ★★★	£3.4m	£3.4m	3
7	Minions ★★★★	£3.4m	£41.8m	11
8	Fantastic Four ★★	£3m	£5.7m	5
9	Trainwreck ★★★	£2.8m	£2.8m	4
10	Sinister 2 ★★	£2.5m	£2.5m	3

US TOP 10



POSITION	FILM	THIS MONTH	SINCE RELEASE	WEEKS OUT THERE
1	Straight Outta Compton ★★★	$147.8m	$147.8m	4
2	Mission: Impossible – Rogue Nation ★★★★	$72.6m	$180.4m	6
3	The Man From U.N.C.L.E. ★★★	$39.4m	$39.4m	4
4	Fantastic Four ★★	$28.7m	$54.4m	5
5	The Gift ★★★★	$27.8m	$39.7m	5
6	Minions ★★★★	$25.8m	$328.6m	9
7	Ant-Man ★★★★	$25.7m	$173.2m	8
8	Sinister 2 ★★	$23.8m	$23.8m	3
9	Vacation ★★★	$19.6m	$56.7m	6
10	Ricki And The Flash ★★★	$18.7m	$25.3m	5



THE MAN FROM U.N.C.L.E.
Ironic how Tom Cruise passed on this to do a summer movie based on another '60s spy show that ended up way, WAY bigger. Yeah, maybe don't mention that to Guy Ritchie.



SINISTER 2
The so-so horror sequel united critics in an age-old lament: how do you spell 'Shannyn Sossamon' again? Couldn't she put at least one of those 'n's up for auction?



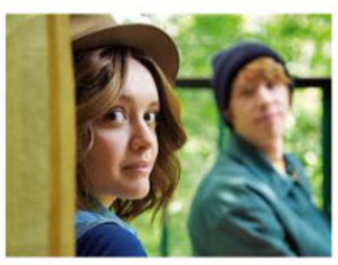
PAPER TOWNS
Spot the plot hole? A bloke spends half a movie searching for Cara Delevingne. Just look in any high street window, you fool! Or newspaper! Or bus stop! She's bloody everywhere!

Still out, still good...

Our pick of the movies out now



LEGEND ★★★★
"Swaggeringly cinematic, this Kray twins biopic deserves your respect... It really doesn't get any bigger, or scarier, than Tom Hardy vs Tom Hardy. The star excels in the dual role, especially as Reggie, where he's dazzling to behold."



ME AND EARL AND THE DYING GIRL ★★★★
"Alfonso Gomez-Rejon's sardonic/sensitive story of geek friendship is the best YA illness novel adap yet. Other indie weepies favour tidy resolution; this one serves secrets, revelations, loose ends – and packs a harder punch for it."



THE D TRAIN ★★★★
"Refreshingly subversive and featuring a never-better Jack Black, *The D Train* takes bromantic comedies to their natural conclusion. One of the year's bravest and warmest comedies. Unconventional, funny, surprisingly poignant."



Coming soon...

The big hitters on the cards for next issue...

OK, there's a slim chance we'll see *SPECTRE* (26 Oct) in time for our next deadline, but that doesn't mean we won't be chaining ourselves to the railings of Sony HQ (note to concerned Sony execs: we won't). Read up on Bond from p76. Now the robots/dinos/ant-men of summer have gone, it's time for the big awards contenders to emerge. No, not you *Scouts Guide To The Zombie Apocalypse* (6 Nov). But there's Michael Fassbender – or should that be iChael Fassbender? – as Steve Jobs (13 Nov), period piece *Brooklyn* (6 Nov) and, snatching the Ronseal gold, *The Lady In The Van* (13 Nov), with Maggie Smith waving her walking sticks about in BAFTA-bothering fashion. Also: Vin Diesel with a Duck Dynasty beard in *Last Witch Hunter* (23 Oct), Bradley Cooper in oven gloves in *Burnt* (6 Nov) and *Paranormal Activity: The Ghost Dimension* (23 Oct), which promises to wrap everything up forever, until the reboot.

PLAYSTATION®4 GAMES CALENDAR 2015/16

YOUR GUIDE TO WHAT'S ON PS4.

SEPTEMBER



SEP	1	METAL GEAR SOLID V: THE PHANTOM PAIN	OUT NOW
SEP	1	MAD MAX	OUT NOW
SEP	11	TEARAWAY UNFOLDED	OUT NOW
SEP	15	DESTINY: THE TAKEN KING	OUT NOW
SEP	24	FIFA 16	OUT NOW
SEP	29	NBA 2K16	
SEP	29	LEGO DIMENSIONS	

OCTOBER



OCT	2	JOURNEY: COLLECTOR'S EDITION
OCT	6	ROCK BAND 4
OCT	9	UNCHARTED: THE NATHAN DRAKE COLLECTION
OCT	23	GUITAR HERO LIVE
OCT	23	ASSASSIN'S CREED SYNDICATE
OCT	30	WWE 2K16

NOVEMBER



NOV	5	NEED FOR SPEED
NOV	6	CALL OF DUTY: BLACK OPS III
NOV	10	FALLOUT 4
NOV	19	*STAR WARS™* BATTLEFRONT

DECEMBER



DEC	1	JUST CAUSE 3
DEC	1	TOM CLANCY'S RAINBOW SIX SIEGE
DEC	8	HITMAN

COMING SOON

2016	9 FEB	BATTLEBORN
2016	25 FEB	MIRROR'S EDGE: CATALYST
2016	8 MAR	TOM CLANCY'S THE DIVISION
2016	18 MAR	UNCHARTED 4: A THIEF'S END
2016	TBA	THE LAST GUARDIAN
2016	TBA	RATCHET & CLANK
2016	TBA	DOOM
2016	TBA	HORIZON: ZERO DAWN
2016	TBA	MASS EFFECT ANDROMEDA
2016	TBA	STREET FIGHTER V
2016	TBA	MAFIA 3
TBA	TBA	DISHONORED 2
2016	TBA	DEAD ISLAND 2
TBA	TBA	DREAMS
TBA	TBA	PERSONA 5
TBA	TBA	NO MAN'S SKY

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SPIRITED

WORDS JAMIE GRAHAM

Gothic romance **Crimson Peak** sees Tom Hiddleston entrap new wife Mia Wasikowska in an old dark house. Guillermo del Toro and cast give us a guided tour...

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LED AWAY

Guillermo del Toro sprawls on a sofa seat in his trailer on the Universal lot, a large grin lighting up his grey face. He's exhausted, still tinkering maniacally at his ninth feature, *Crimson Peak*, and determined not to let the damn thing go until he's 100 per cent happy that it's top-to-bottom perfection.

"I am still under budget, I still have time," he justifies, the light that dances in his eyes evoking Jack Nicholson's crazed glint as he hunches over his typewriter in *The Shining* and bangs out 'All work and no play makes Jack a dull boy' again and again and again. "I have two shots – two VFX shots – that I still don't like, and I'm going to tweak them. I'm going to be done next week." He offers another tired grin. "That's what I say every week."

Given that Stephen King saw the movie way back in mid-March – it's now mid-July – and tweeted his admiration ("Was treated to a screening of Guillermo del Toro's new movie, *Crimson Peak*, this weekend. Gorgeous and just fucking terrifying"), isn't del Toro's perfectionism spiralling out of control? He laughs. "I have become addicted to fucking around with this movie more than any other," he admits, somewhat proudly. "I've been screening it very often to small packs of people. Every time I see it, I find something. It is about eight minutes shorter [*than the version* >>

King saw]. I removed some voiceover that was cumbersome. I sped up the narrative a little bit. Actually, when I showed it to him, I thought it was only working 50 per cent because the scares need to be edited and mixed. Now I can say every scare works. I'm much happier."

The good news is, Legendary Pictures is content to indulge del Toro's each and every whim. The filmmaker has, of course, been burnt by studios before – his tussle with Dimension Films over the final cut of his Hollywood debut *Mimic* is well documented – so the support is crucial. "I tell you, Legendary is the best studio I've ever encountered," he states. "I just say, 'I won't deliver the movie for another three weeks.' They go, 'OK.' Once a week, I send them the final print, and then I go, 'Listen, I'm changing this and that.' But they've been very patient. I think that *now* it's the movie, and now I can finally put it to rest." Once those VFX shots have been tweaked...



Capturing the sprit: Guillermo del Toro dishes out instruction on set.

BUILDING BLOCKS

Legendary, it's fair to say, rescued *Crimson Peak*. Back in 2006, when del Toro first started flogging his script (co-written with Matthew Robbins) around town, the highest offer was $30m. Never mind words like "cinema" and "art", this was, in cold commercial terms, a tremendous risk: an R-rated gothic-romance. Here was a tale set in 1901, as English inventor Sir Thomas Sharpe (Tom Hiddleston) woos and marries American authoress Edith Cushing (Mia Wasikowska) on his travels, then takes her back to Allerdale Hall, his old dark house in the north of England. Only Sir Thomas' sister, Lady Lucille (Jessica Chastain), isn't nearly so taken with Edith, and the gangrenous three-storey structure that Edith must now call home contains terrifying secrets – the spectral manifestation of past traumas. Yes, the house is haunted.

Working firmly within the gothic and gothic-romance traditions evidenced in the likes of *Jane Eyre*, *Dracula*, *The Turn Of The Screw*, *The Fall Of The House Of Usher* and *The Mysteries Of Udolpho*, to name just a few of the key influences, del Toro could not convince Hollywood suits to take coins from the pot marked 'Spandex' and spend them on candelabra. Then Legendary, who'd so supported del Toro on monsters vs robots pic *Pacific Rim*, stacked $50m on the table and wrapped it up with the pretty bow of autonomy.

There were to be more bumps (in the night) along the way, though, most notably when del Toro's original leads, Benedict Cumberbatch and Emma Stone, dropped out. First to go, in June 2013, was Stone, the actress' hand forced by a schedule clash with Woody Allen's *Magic In The Moonlight*. Cumberbatch followed suit in August 2013, for less concrete reasons ("To this day, I don't understand his decision," sighs del Toro).

The upside? Most actors are desperate to work with the man who brought us *Cronos*, *The Devil's Backbone* and *Pan's Labyrinth* (*Crimson Peak* owes more to the DNA of del Toro's Spanish-language films than his Hollybusters like *Blade II*, the *Hellboy* movies and *Pacific Rim*), meaning the dynamic duo of Jessica Chastain and Tom Hiddleston were delighted to step in. They joined Mia Wasikowska, who had signed to play Edith. It was an easy decision for the Australian actress given she "absolutely loved" *Pan's Labyrinth* and *The Devil's Backbone*, and identified with Edith having moved from Canberra to Hollywood aged 17.

"It's challenging to maintain a sense of self when you're completely uprooted and placed in a different world," she says, her frail figure, marble skin and wide eyes screaming gothic waif. "Edith starts off as a very ambitious young woman, she's very sure of herself. And then, over the course of her relationship, she starts to doubt everything that she thought she knew about herself." She pauses to ponder. "It never struck me as a typical horror film. The scariest aspect is the relationship between the characters."

Wasikowska describes her onscreen hubby as "mysterious and brooding", while del Toro says the actor possesses "an air of tragedy". But today, rocking an immaculate grey suit and



Horror house: Allerdale Hall was constructed on a sound stage in Ontario, Canada.

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Bathroom break: Edith Cushing (Mia Wasikowska) is fleeing the ghosts of her past.

open-necked shirt in the LA sunshine, Hiddleston is all energy and passion and big, wide grins. His eyes sparkle as he recalls del Toro writing to him in August 2103, inviting him to read the script. He wrote back, and the pair then began trading reading recommendations, with del Toro schooling Hiddleston in the pioneering gothic romances of Ann Radcliffe, and Hiddleston highlighting the violent depravities of Jacobean drama. Finally director and actor met over scrambled eggs in Toronto, where del Toro was filming *Pacific Rim*.

"We talked some more and then Guillermo said [*adopts perfect GdT voice*], 'Let's do it, brother,'" laughs Hiddleston. The actor adored the screenplay's gothic tropes – "stories with an innocent, open-hearted, independent heroine who's driven compulsively into the future by a connection to a tall, dark stranger" – and took to Sir Thomas, who, he says, is certainly the most tortured character he's ever played.

"He has a superficial charm and he's impeccably mannered, elegant, refined and sophisticated," he says. "And there's a truth to it. It's not a mask. He is actually a curious person and a deeply gifted engineer who dreams of being one of the great Victorian industrialists. He believes in that future, but he's weighed down by the past – by things he has done, by things that have been done to him. Allerdale Hall is the only family property remaining. The house, like human beings, harbours secrets. I don't want to reveal too much, but the history of Thomas and Lucille's childhood is very traumatic."

> "The house is a living entity. It never gets up and walks, but it's an entity in the literary fashion"
> GUILLERMO DEL TORO

Earlier that day, del Toro shows *Total Film* four scenes: a waltz between Sir Thomas and Edith; their arrival at Allerdale Hall; Lady Lucille feeding porridge to a sickening Edith; and a creepy bathtub sequence. Stitched into elegant gowns and maintaining, at all times, a ramrod posture, Lady Lucille is ever-present, exuding motionless menace. Is she the Mrs Danvers of *Crimson Peak*?

"Guillermo's his own artist," says Chastain, who first met del Toro on the set of *Mama*, which he executive-produced. "I think if you sense anything of that, it's definitely more from me than anyone else. I love *Rebecca*. But there are a lot of things mixed into creating that character. There is a loneliness to Lucille that is so massive – larger than any kind of loneliness that *I've* ever experienced. I wanted to understand what that would feel like."

Like Sir Thomas, Lucille has her reasons. Del Toro is uninterested in absolutes, but rather desires to explore shades of good and evil, and to invite viewers to feel empathy for his monsters, human or otherwise. It's a theme that Chastain embraced.

"My heart goes out to Lucille," she says. "I have so much compassion for that woman. I saw her more as an abused dog. I rescue >>

dogs. There's something about an animal that's been abused by a human... When you go near them, they so desperately want to be touched and comforted, but they'll bite you." She smiles sadly as she tells of the 10-page biography del Toro presented her with. (He did the same for Hiddleston, and told both of his stars to keep their characters' innermost secrets to themselves). "There's so much history that Lucille comes from. All she really wants is to be touched and to feel intimacy."

An actress who likes to fully inhabit her characters, Chastain read death poems to get into Lucille's mindset, and dug so deep into her psychological torment that she was left exhausted and depressed by the four-month shoot. Naturally a warm, joyful person, she today talks of dismal things: "To be away from her brother equals death"; "She's been in the house her whole life, like an abused animal in its cage"; "I was always in physical and emotional pain"; "Lucille wears tight, restrictive clothing because she has so many wild emotions and she's out of control until she's swaddled, like a baby." Unsurprisingly, Chastain concludes, "It's the hardest thing I've ever done."

HOUSE OF HORROR

Never one to use CGI where real sets and practical effects can be employed, del Toro oversaw the construction of Allerdale Hall, a towering, cavernous abode that he describes as a "butterfly trap". It's a staggering feat of production design and, as all good haunted houses should be, a character unto itself.

"We wanted people to live inside a rotting carcass," says del Toro. "We said, 'Let's make the top of the house dry and mummified.' The ceiling is broken, the bones are showing. Insects live in it, but it's dry. Then as you come down, you go into the warmer areas. There are fires, red glaze oozing everywhere, that looks like blood. Then, in the cellar, there is red clay oozing. Every so often, a wind comes in and the house goes, 'Ahhh.' It sighs. It's a living entity." He grins. "The house never gets up and walks or shit like that, but it's an entity in the literary fashion."

Del Toro shyly quotes the work of Jacques Tourneur (*I Walked With A Zombie*) and Hammer's Terence Fisher (*Dracula*) as inspirations, while he attributes his graceful camera style to the likes of Jack Clayton (*The Innocents*), David Lean (*Brief Encounter*) and Max Ophuls (*Letter From An Unknown Woman*). But the biggest influence is Italian horror maestro Mario Bava, whose garish, sickly palettes del Toro recalls by painting Allerdale Hall is "post-acidic Technicolor". Rotting walls are lit by fluorescent lights hidden behind furniture, while pinpoints of colour were achieved by punching holes in the walls and ceilings to shine targeted lights through, then mending the ruptures in post with digital tinkering. *Crimson Peak*'s R-rated violence is not indebted to the dances of death in the giallo sub-genre that Bava birthed, however: "It does have a couple of very brutal murders but they are not dwelt upon," says del Toro. "These are murders that you go 'Ah fuck!' and then it's over."

Meanwhile, the ghosts roaming the corridors, though augmented with CGI, are all physical (del Toro wanted to give his







Ghosts of the past

GUILLERMO DEL TORO TELLS *TF* OF *CRIMSON PEAK*'S KEY INFLUENCES...

HITCHCOCK'S *REBECCA* AND ITS NOVEL COUNTERPART

"In Gothic Romance the true protagonists are often the antagonists. They are complex and attractive in a way that eludes the heroes. To this point, Daphne Du Maurier even avoided naming the protagonist and made Rebecca an imposing absence. An ever-present negative space. I tried to make the ancestry (especially the parents) similarly oppressive in *Crimson Peak*. Mrs Danvers in both film and novel, is tied to the mansion and becomes one with it – to the point where she is destroyed when it is destroyed. *Rebecca* is viewed as a minor Hitchcock by some (due to the interference of David O'Selznick). I have to disagree. It is classy and elegant and restrained, and mines ideas that will later surface in *Suspicion* and that were quite personal to Hitchcock. Joan Fontaine's meek performance as the protagonist eerily emulates the 'invisibility' of the narrator in Du Maurier's novel."

UNCLE SILAS BY JOSEPH SHERIDAN LE FANU

"This is my favourite Gothic Romance book in that it almost approximates a fairy tale. It's an iniciatic journey that follows a girl into adulthood and through the darkness and horror that family can be."

THE INNOCENTS AND ITS COUNTERPART BOOK *THE TURN OF THE SCREW*

"Henry James (and Edith Wharton) loved their supernatural tales to remain oblique. James said something – and I am paraphrasing here – about gothic romance being about 'conquering the ghosts, that represent the past, before being able to move into the future'. That was very influential to me in creating *Crimson Peak*. It has a great simplicity and wisdom. Jack Clayton's film was a great inspiration only in as far as camera style and mood. I think gothic romance is about atmosphere and mood and Clayton's complex camerawork aids that beautifully."

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Horror maestro: del Toro with Tom Hiddleston and Jessica Chastain.

"best of the best" cast something to react against). He promises a "gallery of ghosts" and shows *Total Film* footage of a semi-translucent phantom writhing in a doorway. "That ghost is physical," he announces. Really? The incredulity is met with a chuckle. "I'm very proud of it."

But much as the house and its revenants promise thrills, chills and blood spills galore, let's not forget Wasikowska's words: relationships and feelings are the scariest things of all. Wasikowska talks of how Edith and Lucille fight for "ownership" of Sir Thomas, and a dark sexuality informs the film.

"That's obviously a trope of gothic romance as well," nods Hiddleston. "The heroine is pulled towards maturation and awakening by her sexuality. She's virginal and sexuality is a dangerous thing. It changes you forever. If sexual appetites are not expressed or permitted, it will emerge in other ways." Asked if there's a hint of incest as there is in Poe's *The Fall Of The House Of Usher*, he pauses. "Thomas and Lucille have a very deep connection because they were both orphans from a young age. There is a sexuality in the film that interlaces the three characters in a triangle. Gothic romance is about exploring sexuality and the supernatural in the same fabric, or in the same web."



Del Toro has before talked of how his movies tend to avoid sexuality, admitting it's not a topic he feels comfortable to explore despite acknowledging that it's one of the driving impulses of human beings. With *Crimson Peak*, he at last lets it all hang out.

"The movie starts in a ballroom, in a waltz," he says. "I do almost money-shot close-ups of hands touching an elbow or a shoulder [*one of the films he asked Wasikowska to view was Scorsese's* The Age Of Innocence, *with its consummately controlled scenes of burning passion*]. I wanted to make it a supremely delicious sort of lovemaking moment; that waltz is a courtship. And then there is a moment when they do have sex. I wanted very much to make it a girl's version of a sex scene. I didn't want it to be the male fulfilment fantasy you see in every movie. I wanted it to be a little more feminine. And when I say feminine, I mean Tom and Mia should be feminine about that moment, because it makes it a lot more nuanced and sweet and powerful."

So not all of the sex is twisted? Del Toro takes a breath. "There's a second moment of sex in the movie, much later, that I think is very disturbing. In fact, when we screen it, people react to that moment as if it was a horror scene."

And so we have it: an exquisitely lensed gothic romance that explores the relativity of evil and offers horrifically real violence and sinister scares while pulsing with warped sexuality. "It is an adult movie," laughs del Toro before scampering off to tweak those last two VFX shots. "And I think Stephen King's going to like this version too..." TF

***Crimson Peak* opens on 16 October.**

BORN TO

Tom Hiddleston's giddy rise is set to continue with Crimson Peak, the Oscar-buzzed I Saw the Light, Kong: Skull Island and Thor: Ragnarok. Total Film hails the blue-blooded Brit. **WORDS** JAMIE GRAHAM

With his schooling at Eton, his double-first from Cambridge, his tutelage at RADA, his exceptional courtesy and a CV clogged with period dramas, Tom Hiddleston is often pigeon-holed as the English gentleman of a bygone era. Today, resplendent in a finely tailored grey suit, he's doing little to prick the perception...

"Actually, the waltz was a *huge* pleasure," he says of an early scene in gothic-romance *Crimson Peak*, where his Sir Thomas Sharpe, an English aristocrat at the dawn of the 20th century, woos Mia Wasikowska's young American author, Edith Cushing. "It's a particular pitch of psychological and physical adrenaline. Thomas and Edith are very much falling in love." His smile widens, his eyes gleam. "Mia's a trained dancer and I, luckily, did some waltzing at drama school. It's actually a beautiful thing to do, by the way. I just kind of want to bring back waltzing. You're very close together and you have to look into each other's eyes – otherwise you get dizzy – and the actors spinning around in circles makes you feel very happy. We both were like, 'This is really lovely.'"

But here's the thing. Hiddleston, grateful as he is for every opportunity that has arrived his way, isn't content to be "put in a waistcoat and sent out", as he puts it. Look closer, past his characters' upright posture, plum-accented articulacy and winning smiles, and there's more: sadness, darkness. He played an outwardly confident teen whose relationship with his father is fractured in film debut *Unrelated* for Joanna Hogg; his iconic baddie Loki in Kenneth Branagh's *Thor* has "vulnerability" and "ambivalence", to quote his *Crimson Peak* director (and comic-book nut) Guillermo del Toro; his F. Scott Fitzgerald, though convivial, is soaked in booze in Woody Allen's *Midnight In Paris*; noble Captain Nicholls faces the spectre of death in Steven Spielberg's *War Horse*; Freddie Page, his charmer in Terence Davies' post-WW2 drama *The Deep Blue Sea*, uses vivaciousness to cloak spiritual desolation; and his louche vampire Adam is seriously bummed out in Jim Jarmusch's *Only Lovers Left Alive*.

Well, *Crimson Peak*, in which Sir Thomas holes his new bride up in a crumbling mansion that manifests the ghosts of his traumatised past, is his most tortured performance yet. Del Toro detected a tragic quality to the actor, and Hiddleston jokes that his director identified the "menace and foreboding" he possesses within.

"It was nice to break new territory, emotionally and psychologically," he says, leaning his rangy 6' 2" frame forward in his chair. Sitting in a shadowed trailer on the Universal lot, hiding from the fierce sunshine, it's hard not to think of the centuries-young Adam when looking at his smooth, pale skin. As if on command, his eyes cloud with introspection. "The work leaves a mark in some way," he continues. "It leaves a footprint on you in the day. In order to do the job well, you have to respond to imaginary situations with real emotions. So if you have to be upset, or if you have to be scared, or if you have to be caught in some desperate spiritual conflict, then you have to put yourself into that space. The act of crying leaves a mark on you. Usually, if I'm feeling whacked at the end of the day, I think, 'Well, I've probably done my job.'" The grin returns. "But I'm aware it's a fiction and I can take off the costume and have a shower and go, 'OK, it's time to have a hamburger.'" >>

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BE KING



Head to head: with Elisabeth Moss in *High-Rise*.

Born in Westminster on 9 February 1981, Thomas William Hiddleston's English mother was an arts administer and a former stage manager, his Scottish father a scientist. He attended prep school in Oxford, and then, aged 13, Eton, followed by the University of Cambridge. By the time he enrolled in the Royal Academy of Dramatic Art in 2002, he was already signed by the Hamilton Hodell agency after being spotted in a production of *A Streetcar Named Desire*, and had made his TV debut in *The Lives And Adventures Of Nicholas Nickleby* (2001). Upon graduating in 2005, more TV and stage work followed, including a production of *Cymbeline* for which he snagged a Best Newcomer Olivier Award in 2008. And then there was the aforementioned big-screen debut *Unrelated* and a head-turning role as the pensive Edward in Hogg's sophomore feature, *Archipelago*.

But everything changed in 2011, when his envious, loquacious baddie Loki Laufeyson, the God of Mischief, stole a good portion of his super-heroic half-brother's thunder in *Thor*. Hiddleston had previously worked with director Branagh in TV series *Wallander* and a production of Chekov's *Ivanov*, and actually auditioned for the title role, piling on 20lb of muscle in just six weeks to look the part. He was instead offered Loki, fashioned, thanks to Branagh and Hiddleston's shared love of Shakespeare, on *King Lear*'s Edmund, *Othello*'s Iago and *Julius Caesar*'s Cassius, albeit with some capoeira moves at his disposal ready for the set-pieces. Loki was a gleefully villainous role that he would return to in *Avengers Assemble* and *Thor 2: The Dark World*, leading to the rise of a rabid fanbase: Loki's Army or, if you prefer, the Hiddlestoners.

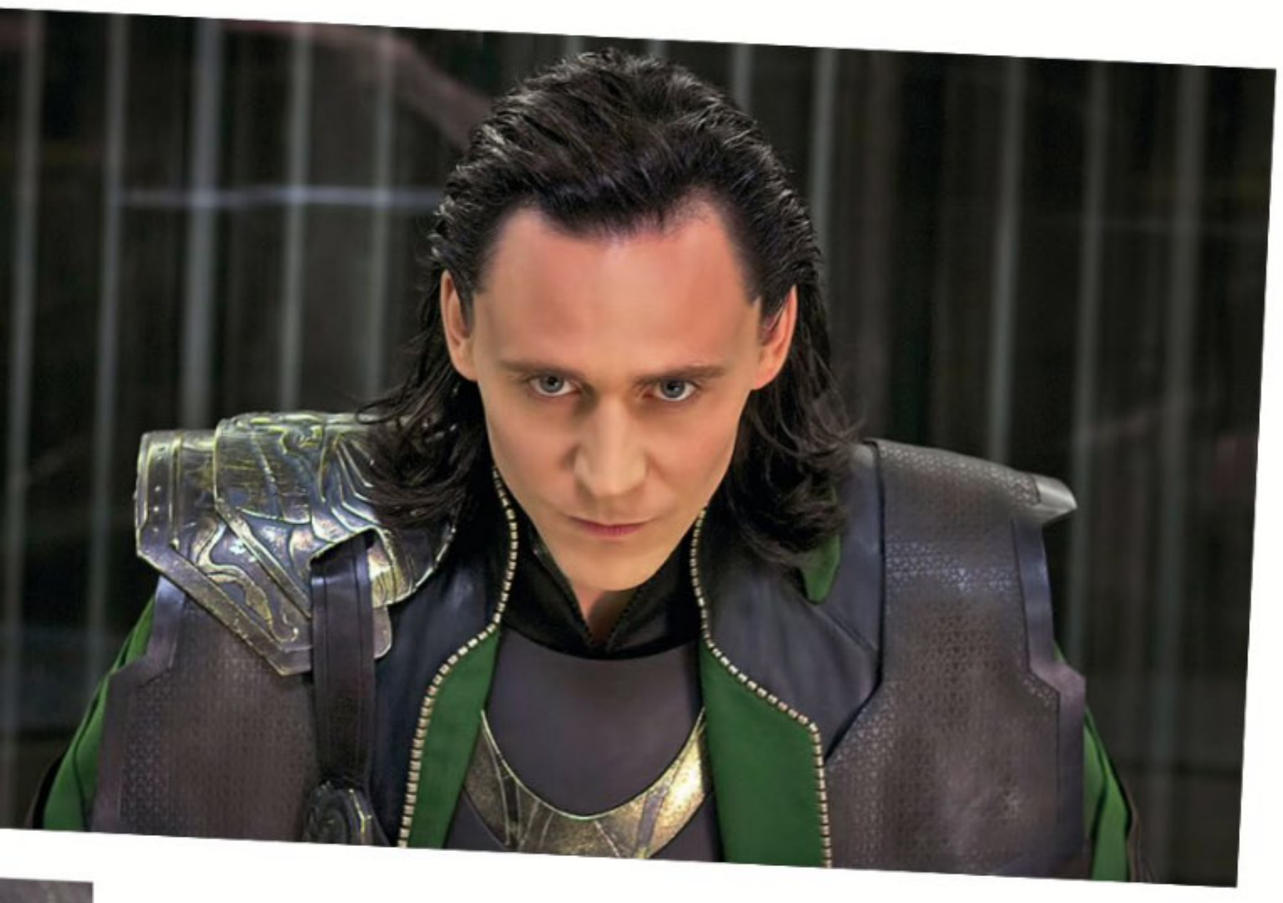
In 2017, Hiddleston will feed their insatiable hunger in *Thor: Ragnarok*. Little has yet been leaked about the third *Thor* movie, though we do know that all Asgardians are at risk from the titular Norse apocalypse and, according to Marvel Studios president Kevin Feige, the events will "impact everything". By which he presumably means the *Avengers: Infinity War* movies. In turn, it is also thought that the action of next year's third Cap movie, *Captain America: Civil War*, will feed into *Thor: Ragnarok*. Hiddleston, of course, is staying shtum regarding specifics, but his grin turns radioactive at the mention of Loki.

"I haven't played Loki for three years," he starts. "I think this will certainly be really interesting because I feel like I've lived a lot of life since. I'm obviously not the same guy that played Loki in 2010 when we made the first one." Is this a veiled admission that he feels he's left the role behind, outgrown it in some way? Not at all. "I like the fact that somehow, whenever Chris [*Hemsworth*] and I come back and play this relationship out, we try and evolve it. We try and mirror those evolutions. We'll see. I haven't read a script. I don't know what's going on."

He has read the script, however, for his other 2017 biggie, *Kong: Skull Island*, a prequel to Peter Jackson's 2005 remake, and it made the hairs rise on the nape of his neck. "It's fantastic, very different, a sort of reimagining of the *King Kong* mythology," he says. "It absolutely tips its hat to all *King Kong* movies that have gone before, with respect and deference, but it's a new period, a new set of characters. I play a former soldier who is contracted to go to Skull Island for a particular reason, but I am no longer officially a military officer. He's the protagonist, so I'm not playing the villain, and I'm not playing the antihero. You see the story through his eyes, which is nice. And... erm... I don't want to tell you much more! Jordan Vogt-Roberts' [Kings Of Summer] vision was breathtaking. He came in to Legendary and said, 'What if you did this?' and we were blown away."

"I HAD NO CHOICE BUT TO THROW MY WHOLE SOUL AT PLAYING HANK WILLIAMS"

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Tom's turns: *Crimson Peak*'s Sir Thomas Sharpe, (left) Thor's bro Loki and (below) as Hank Williams in *I Saw The Light*.

We're jumping ahead here, of course. Of more immediate import are a couple of hugely exciting performances that are canned and ready for public consumption: Dr. Robert Laing in Ben Wheatley's adaptation of J.G. Ballard's savage satire *High-Rise*, and American singer-songwriter Hank Williams in biopic *I Saw The Light*.

"There is a lot of darkness in *High-Rise*, but there's also a lot of humour – there's something mischievous about Ben Wheatley's tone," he says of the '70s-set film in which the residents of a luxury tower block engage in all-out class warfare. "There's something about Laing... he somehow manages, in all of the chaos of the demise of that building, to retain a centre." So the good doctor won't be usurping *Crimson Peak*'s Sir Thomas Sharpe as the most tortured character of his career? "Thomas is definitely more tortured – inwardly, spiritually tortured – than Laing. Laing gets caught up in a vortex of disintegration, but everybody else is spinning around with him. He vaguely remains on the spectrum of sanity. Thomas Sharpe is off the deep end, by himself."

Still, if you want tortured, look no further than Hank Williams in biopic *I Saw The Light*. Born in the South in 1923, he grew up dirt poor, with an absent father, suffered from spinal bifida, and – unable to cope with his meteoric rise and punishing touring schedule – became an alcoholic and drug addict.

"It was the biggest challenge of my working life, and the most rewarding – I had no choice but to throw my whole soul at it," says Hiddleston. "Rodney Crowell, who himself is a gifted and well-respected recording artist, he was my godfather, my coach. I lived at his house for a month in Nashville and we'd get up and have breakfast and we'd play and we'd record something. We listened to blues and we went out on the road. I just became a travelling player in Rodney Crowell's life for five weeks."

Hiddleston extracts his iPod and plays 'Move It On Over', a song about cheating and being locked out of the house to sleep in the doghouse. "He would write songs that came completely from his heart," Hiddleston says. "In 1947, in the wake of the Second World War, he released 'I'm So Lonely I Could Cry'. Men all over the country are going, 'My god, no one's ever given me permission to admit that.'"

It sounds like the kind of transformative turn that wins awards. For once, his articulacy fails him... "You know, I can't... I just can't think about it," he stutters. "Because I just think it's... well... it just seems so unrealistic and unfounded. I faced some fears in the making of the film, and I'm so proud of the result. Anyway, so all that stuff, in answer to your question... it's so hypothetical."

His squirming, born of modesty, is rather touching to witness. But should nominations come his way to cap a trajectory to rival that of Hank Williams, you can bet on one thing: his feet will remain planted, his head screwed on.

"I just try to remember why I'm doing it," he shrugs. "I trust my gut about stuff. I hope I don't take myself too seriously. If you're comparing me to Hank, I'm lucky I'm not afflicted with the same addictions that he was. That sort of lifestyle has never particularly appealed." The grin is still there, but now it's tentative, his brow furrowed in thought. "I try and mind my own business and get on with the work." TF

***Crimson Peak* opens on 16 October. *I Saw The Light* opens in 2016. *Thor: Ragnarok* and *Kong: Skull Island* open in 2017.**



SECRETS & SPIES

Creating the 007 world has always been fittingly hush-hush, but as TF visits the covert **SPECTRE** set, the team reveal that keeping Bond confidential has never been harder...

WORDS: **JANE CROWTHER**

Dinewood, 11 June 2015. Backlot. Scene V6R 1. Daniel Craig alights from a blacked-out Range Rover, earphones in, and stalks to set with a brisk stride. He takes off his inscrutable Tom Ford blue-lensed sunglasses and hands them to an assistant, swaps his earphones for a gun, checks his cuffs are aligned perfectly under the 007 suit and crouches behind an expertly crafted wall made to look like the sienna balustrade of a Mexico City rooftop overlooking Zócalo Square. Within minutes of arrival we're rolling – and Craig is Bond. He lines up his sights on a building across the street, frowning, waiting for the perfect moment to take his shot. In danger of being spotted, he sinks below the parapet and bides his time. Then, like a cat, he slowly moves back into pouncing position and squeezes the trigger. Gun shots ring out in staccato. And both Bond and Craig are done. After a few more takes, with minimum in-between chat, Craig has nailed a scene that will form part of *SPECTRE*'s breathtaking >>



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opening as Bond beds a babe, guns for his man, chases through elaborate Day of the Dead celebrations and ends up wheeling through the air on the side of a helicopter.

With only three more weeks left to film (we're on day 110) Craig could be forgiven for having a bit of a laugh on the final lap, but he admits himself that he shuts out the noise and keeps his head down. "When I'm shooting, all I do is I come on set, I have earphones in, I listen to music, and then I do my job." It's the same way he deals with industry noise that has swirled round the production of the 24th Bond movie: the pressure of topping the critical and commercial success of *Skyfall*, the rampant paparazzi interest, the apparent plot secrets leaked out by the very public Sony hacking in November last year. "The way I deal with [*pressure*] is just to block everything out," he shrugs, going on to joke that he's "difficult" on set because he's so quiet and "I sit in the corner and get on with my own stuff, do the acting, and then leave. It's *so* exciting."



Smooth operator: Sam Mendes directs Monica Bellucci and (below)Mr Hinx (Dave Bautista) gets moody.

Well now, Mr Craig – it *is* exciting. With a rumoured budget of £300m (*Skyfall*'s spend was £150m), *SPECTRE* has upped the ante with huge set-pieces at the ICE Q Restaurant in Sölden, Austria (plane skidoo, anyone?); along the Tiber and through the streets of Rome; over Westminster Bridge in London; and the thousands-strong extras-filled Mexico City pre-title sequence. After filming in Pinewood (including a collapsing building stunt that SFX supervisor Chris Corbould promises will be "phenomenal"), the team is off to Tangier, Morocco for more eye-popping spectacle. There's a tangible sense of the cast and crew being on the home stretch of a long, hard production. ("We went through everything on this one," admits a knackered Sam Mendes. "A lot of injuries, illness, that sort of stuff in the first half.")



As *Total Film* walks across the backlot, down Goldfinger Avenue – past a wandering Michael Fassbender – and onto stage A, the elaborate set for the CNS (the Centre for National Security) building is being cheerily pulled apart by the whistling crew. Production designer Dennis Gassner is already dreaming of his post-shoot holiday in Hawaii but keeping an eye on the huge set of Westminster Bridge on the cavernous 007 Stage. It's bright sunlight outside but nighttime inside the stage where an Aerospatiale SA 365 N2 Dauphin 2 helicopter has been crashed on the bridge's perfectly recreated, to-scale, road and plaster-mould 'metal' railings, complete with painstakingly applied rusty bits and pigeon poo. Lying like a broken bird, the helicopter has been stripped of its fuel tanks ready for the next scene. Over in the corner another busted 'copter lies crippled, a result of Corbould's first few takes on this set.

"It would have been very easy to do the crash as a miniature or as CGI but in the Bond history they really like to get all stuff in the camera, full size," explains Corbould. "And when you see the shot I think you'll see it really pays off big dividends. The second time we did it we really cranked it up and got something very special out if it." But who's doing the crashing? When does the crash appear in the film? What's happening in the scene? Being that this is a Bond set – always as clandestine as M15 itself – naturally, no-one's saying...

"These films, we put a lot of effort into

Set secrets of SPECTRE

- Craig wears 30 suits and 100 shirts provided bespoke by Tom Ford.
- There are different suits – for sitting, standing, hanging off a building (longer legs, under arm elastic), and one for taking off...
- The visual style of *SPECTRE* is "very much like a film noir," says costume designer Jany Temime

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"MOST PEOPLE WANT TO SEE THE MOVIE AND JUST BE SURPRISED"

SAM MENDES

having twists and turns in the storyline," says producer Barbara Broccoli when we sit down in the *SPECTRE* production offices surrounded by 1:32 scale models of sets. "It's a shame when people find out before. I think it's just a sense of loyalty that the crew has that they don't reveal anything. We don't really want any spoilers out there for the fans."

With 400 scripts circulating, intense press interest and the Sony hack at the beginning of production, a spoiler-free film seemed in doubt as fans leapt on possible plot details in a frenzy. The bare-bones synopsis revealed last year (Bond goes rogue on a secret mission to uncover criminal organisation SPECTRE, while 'M' battles government forces keen to close down MI6) has been the subject of fierce speculation: Is baddie Oberhauser (played by Christophe Waltz) actually Blofeld? Or is that going to be Andrew Scott's mysterious G-man, Max Denbigh? What exactly is Bond's personal link to SPECTRE? Will that ending that Sony >>

TAKE A MEMO

Miss Moneypenny, Naomie Harris, talks returns and recognition.

Is it nice returning to Bond after your debut in *Skyfall*?
Yeah, because the first time I just felt really nervous, to be honest. There was the huge responsibility and expectations of taking on this iconic role. I remember thinking, "Of course, they're going to get rid of me. They're not going to like what I've done!" So to be asked back, it's a really nice feeling.

And now you can admit you're Moneypenny after fibbing before *Skyfall*...
That. Is. Huge. My mum always says, "You are the worst liar." And I am. I'm someone who likes to let things out, so to have to keep that in when people are point blank saying, "Are you Moneypenny?" and I have to say, "No, er...." It just felt like it was awful. There are no secrets now.

When we talked on *Skyfall* you'd done a lot of training. What training have you had for Moneypenny's new desk job?
Sam actually wanted to know if I wanted to go on a secretarial course, which I was like, "No, Sam. Thank you, I think I've got that."

Do you get recognised as Moneypenny?
I don't really get recognised. I'm able to go on the tube and the buses and just live my life. When this is over I'll go back to my normal life and I'll just be Naomie again. I've been doing this since I was nine years old, and I've never done anything else. This is all I've wanted to do, but I've always said I want to be a successful actress, but I don't want to be famous. I never wanted to give up my private life, and I'm really proud and happy that I've never had to do that.

And will Moneypenny return after *SPECTRE*? Are you signed on for more?
I can't say [*laughs*]! **JC**



• Daniel Craig listens to "everything. Rihanna to classical music" in his headphones while on set • SFX supervisor Chris Corbould keeps Craig on his toes during action sequences by throwing [*safe!*] curveball moves into stunt proceedings. "If he's expecting it to go right and it goes left, you get a good reaction!" • *Top Gear*'s tame racing driver The Stig returns to *SPECTRE* to pull off more eye-popping automotive stunts

execs thought "watery" in studio notes be ripped up and re-jigged?

"It was an early script," assures producer Michael G Wilson of the leak. "It's great that people are interested and talking about it," agrees Broccoli, "but we tend not to really comment on speculation because we would spend all day long just responding to things." "[*The hacking*] was the last stages of the pre-production," recalls Mendes now. "I just said to Barbara, 'Tell me the worst. What do they know?' She said, 'Well, they've got this, this, this and this.' I said, 'Well, that's fine, because we've changed all that already.'"

While it apparently may not have affected the script and plot, Naomie Harris (Miss Moneypenny) admits the digital revelation of Bond's inner secrets – rather in the manner of Silva's cyber attack in *Skyfall* – did jolt production. "There we were, spending six months of our lives and a great deal of money making a film, and suddenly maybe the whole thing had been leaked. It threatened the whole way that films are made, because everything is done digitally. And suddenly

"SECRETS ARE VERY SAFE WITH ME, I DON'T EVEN TELL MY WIFE"
CHRISTOPH WALTZ

that all had to stop, and it went back to the very old-fashioned way of doing things: only writing things down, the film being only sent by hand, by someone having to fly over, and so on. So it was definitely a difficult time."

Mendes is sanguine about the leaks and the enforced secrecy surrounding Bond, having learnt to deal with fan criticism and second-guessing on his first go-around on *Skyfall*. "When you do one of these movies, you're in a dialogue with your audience for two years. [*The fans*] were reviewing whether I was going to do [SPECTRE] or not, and when I did it – who was going to be in it? They review the casting, the title, the stuff that's hacked, the teaser trailer, then the poster, then the second trailer... If you don't want to embrace that, don't do a franchise movie!" Though he admits the super-secrecy now surrounding Bond is "tedious – because it's so difficult to achieve", Mendes thinks the conjecture and suspense ultimately only adds to the fun of the fair. "I've already read that Michael Sheen was Blofeld and Kevin Spacey was playing someone





• In Austria, the team worked in -15°C temperatures, at 10,000ft, and in four feet of snow • Sam Mendes' brief to Production Designer Dennis Gassner was to create a film of "hot and cold". He got his wish: "We worked in 50° heat or -30°," says Mendes • 100 people are involved in designing, engineering and safety testing all the SFX rigs • Many of the team have worked on Bond SFX since *Goldeneye*

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GREAT SCOTT

Andrew Scott swaps one secretive franchise for another.



There's been so much speculation about your role in *SPECTRE* – is that good fun or a hindrance?
Speculation is kind of part of the fun, isn't it? It's this weird dance that you go on but I do like it because it means that people are interested. It matters. It's difficult when you're in a thing and nobody gives two fucks about it!

You worked with Sam Mendes in theatre – what was it like transferring that relationship to film?
Films are made so much in the edit. I've learned not to get too controlling. Sometimes they choose takes that you go, "What about the other one?" But you have to give it up. It's the director's medium. It's why I feel like I have to go back to theatres and be like, "I want it back!" But you feel with Sam that he really, really trusts you. I always felt on the same page, and that's really nice, because that doesn't always happen every time.

You must be used to the passionate fan base that comes with Bond, having worked on *Sherlock*...
People have expectations about [Sherlock] and there's a lot of interest in it. This is that, on a possibly even bigger scale. But you start to become aware in the lead up to the promotion that it's a film that a lot of people will see. I've been in films that a lot of people *haven't* seen!



Steven Moffat said, "Moriarty's dead, but you can never believe a word I say." Could Moriarty return?
That's true, anything he says, he goes, "But don't believe me." Then you go, "But that means to believe you." I'd be open to anything. But speaking about it in general terms, it'd be wrong to say either yes or no, because it would totally depend on what they were saying. **JC**



Latin flavour: recreating the Day Of The Dead for *SPECTRE*'s opening sequence and (left) Daniel Craig is back as Bond.

else. There are so many rumours. It's like the 'who does the song?' rumour. I mean, 17 different people are apparently doing the song. [*now confirmed as Sam Smith*] 'Betting has closed!'" He laughs. "As long as people take it in the right spirit and you're not being deliberately, annoyingly obfuscating. But the vast majority of people just want to see the movie with no knowledge of it, and just be surprised. You have to hold on to the core of it, for them."

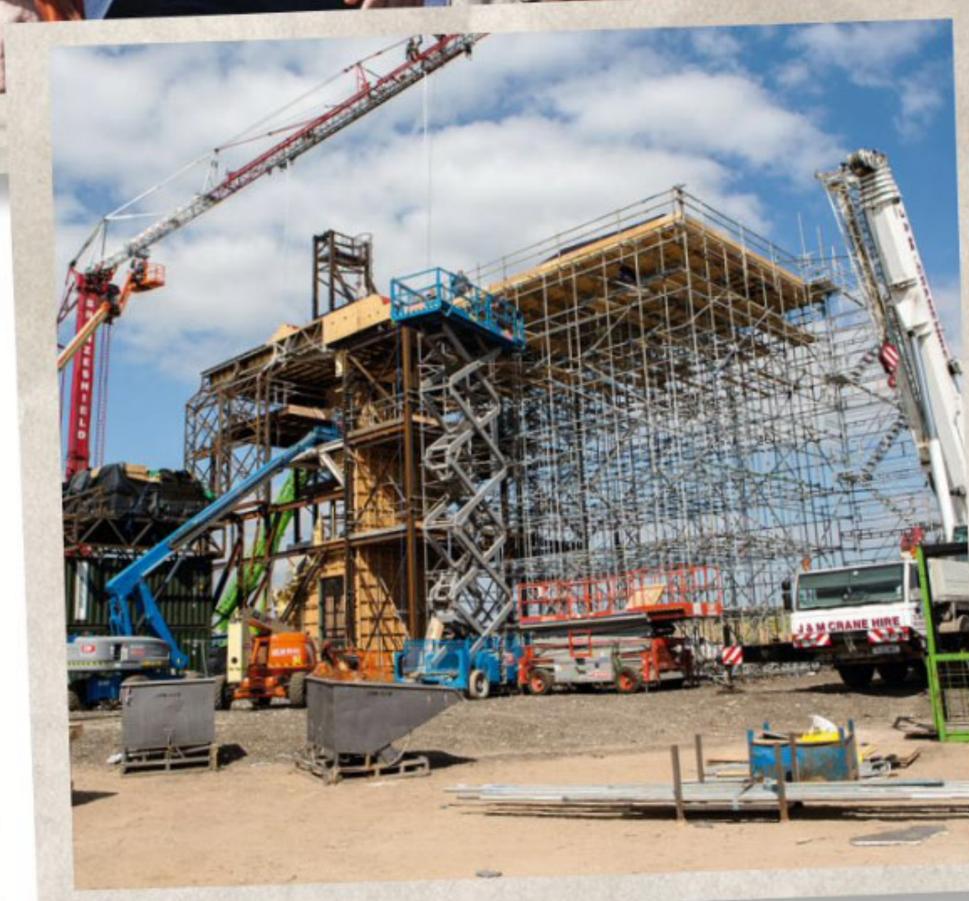
That core we *do* know about is Christoph Waltz's baddie, called Franz Oberhauser, who may or may not be the head of SPECTRE and may or may not be linked to Bond's past. "Oh, I am a very discreet person," Waltz smiles with vulpine charm when pressed for details. "Secrets are *very* safe with me, to the degree that I don't tell my wife." OK, then – we also know we're getting a good old-fashioned henchman returning to the series (please dismiss all thoughts of *Austin Powers* now) in the shape of Mr Hinx. "We've got Dave Bautista, the best henchman we could ever hope to have," enthuses Craig of the hulking *Guardians* actor. "We wanted to get a big guy. God bless most big guys, they don't particularly move fast... Dave is the fastest human being I've ever seen in my life – it's terrifying. I'm sure his 100m is at least a second-and-a-half ahead of mine. That's what we wanted to bring, that physical presence – we wanted him to be scary and all of those things." It's Hinx who'll be at the wheel of the orange Jaguar C-X75 that *TF* takes a gander at in the Action Vehicles shop on Pinewood's backlot.

Mr Hinx [*see page 18*] may or may not work for SPECTRE, the organisation that is also making a welcome return to the franchise after years of legal wrangling prevented Eon from using the moniker... and years of Wilson publicly resisting the idea because it looked backwards at the Bond legacy and not forwards. "You're making me eat my words!" he chuckles. "But I think we came up with a concept that made it very relevant. I'm eating my words happily now because I think it's really effective. It's a traditional nemesis," he shrugs. "I guess >>

• For every stunt sequence, coordinator Gary Powell puts together a video for Sam Mendes and Craig to watch and decide how much of it Craig can safely do. "He's generally up for doing everything but it's mostly saying stuff he *can't* do," laughs Powell



Sharp dressing: Bond wears multiple bespoke Tom Ford suits and (below) the sets take shape.



if you've got Sherlock Holmes, Moriarty has got to be around sometime."

Moriarty is indeed around. Having played with audience expectations in Stephen Moffat's twisty-turny, top-secret *Sherlock* as Jim Moriarty – and having worked with Mendes on Broadway in *The Vertical Hour* – Andrew Scott is the perfect Mr Mysterious to play Max Denbigh, the head of the CNS and overlord of both MI5 and MI6. Is his relationship with Bond adversarial then? "To a certain degree, it is," Scott teases. "There are very specific ideas about what surveillance and privacy mean. That's where the ideological conflicts come in between [*Bond and Denbigh*], because at certain points in the story, they have different ideas of what way it should go." Though Scott's suitably enigmatic when it comes to details, he's like a schoolboy when recalling stepping on the *SPECTRE* set. "The first couple of days, we were shooting in MI5 – I did hear [*sings the Bond theme*] 'do-do-do-dooo-do-doo-dooooo'," he admits. "But then I thought, 'Simply do not!'"

As *TF* takes a meander around the set of hotel room 327 of the Grand Hotel Ciudad De Mexico (complete with monogrammed boxes of matches, new carpet smell and miniature toiletries) and contemplates a bounce on the bed that Bond will soon use in a scene with Estrella (Stephanie Sigman), thoughts turn to where Bond will go next. Daniel Craig is signed up for five Bond films, making *SPECTRE* his penultimate contractual outing. The ultimate secret on Bond is always who will play him next, so has Barbara Broccoli got her eye out for a new 007? "I don't think about it," she insists. "[*Daniel's*] going to keep going on! I'm not taking no for an answer."



Craig himself, now 47, is more at peace with the idea that one day he won't have to tweak those famous cuffs before a take. "The world will keep turning with any luck, after I stop playing Bond," he laughs, "and someone else will come along, and good luck to them."

So what about lucky charm Mendes making it a trio? And using *SPECTRE* to set up further adventures in Bond 25? "Honestly, if you're looking at it like that, you're in a factory," he says. "I'm not interested in delivering a storyline for the next movie. I'm only interested in making a film that feels really satisfying when you see it at a cinema." Well, he would say that wouldn't he...? TF

***SPECTRE* opens on 26 October.**

GADGET INSPECTOR

Ben Whishaw is as busy as a bee as Bond's boffin.

Do you get recognised as Q now?
Yes. I don't feel that it's the only thing that people recognise me for, and I guess that's nice. But [*being Q has*] definitely changed things.

How tech-savvy are you in real life? Are you someone who struggles to set the Sky box?
Oh God, yeah, I'm terrible. But that's why it's fun to play, because you're just playing a fantasy. It's not real at all. They gave me touch-typing classes and stuff. I remain not very good, even after these classes.

You've also got *The Lobster* and *Suffragette* coming out in the same month as *SPECTRE*. Do you like that audiences will be able to see different sides of you?
It's lovely. [The Lobster *is*] just stunning – truly original and completely uncompromising. It's about as different as you can have [*to* SPECTRE]. [Suffragette] is a strong film, an important film. I think it's wonderful to do things that reach a big audience. I've not really had that experience before. But it's also really wonderful to do something that's more challenging and perhaps more uncomfortable for people, but sort of exhilarating in its pushing into something more unknown.

Tell us about your role as Herman Melville in the upcoming *In The Heart Of The Sea*.
The Melville strand of the film is kind of a framing device. It has a little arc, but I don't get to go out to have the big adventure on the water. I'm sure it will be this brilliant mixture of spectacle, excitement and drama.

And you've also got *The Danish Girl* with Eddie Redmayne coming up...
I'm only a small part in that, but I'm very excited to see it. I fall for Eddie's character, when he is dressed as a woman but not yet a woman. Eddie makes an incredibly beautiful woman – he looks like Julianne Moore or something!

Do kids ever hear you talk and realise that you are Paddington?
Sam Mendes' son, Joe, came to set and said, "Dad, is Q also Paddington?" He's the only one who's made the connection. **JC**



• Ten Aston Martin DBIOs were made specifically for the film and are not available to buy • According to Powell, they cost over £Im each! • Also not available from your local showroom, the Jaguar C-X75 driven by henchman Mr Hinx (Dave Bautista) • Craig would not like to be a civil servant in real life: "Oh God, no! Dreadful fucking money!"

WALKER STALKER CON

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Hail Carey

She may be sweet and baby-faced beautiful, but the assertive Miss Mulligan continues to dominate with her latest role in Suffragette.

WORDS **JANE CROWTHER** PORTRAIT **ANGELO PENNETTA / TRUNK ARCHIVE**

When *Total Film* walks into a suite in London's swishy Soho Hotel to meet Carey Mulligan, the actress appears to be blending in beautifully with her surroundings. Sitting on a chair upholstered in green foliage material, Mulligan's elegant cream and green dress is similarly patterned. We joke that she is camouflaged, like one of those creatures that can adapt and perfectly reflect a new environment. *TF* momentarily struggles to recall the name. "A chameleon," says Mulligan, holding out her hand in welcome. Quite so.

It's apt that the versatile Mulligan, 30, should so decisively remember the word. It's one that has often been used to describe her protean career. *Doctor Who*'s Sally Sparrow, wide-eyed Jenny from *An Education*, *Never Let Me Go*'s Kathy, Mia Farrow-like in *Wall Street: Money Never Sleeps*, naked (figuratively and literally) in *Shame*, the enigmatic Daisy Buchanan in Baz Lurhmann's *The Great Gatsby* and most recently, feisty Bathsheba in *Far From The Madding Crowd*. Blonde, brunette, English-accented, American-twanged, corseted or modern, Oscar and BAFTA-nominated, Mulligan seems to have covered all bases. But the unifying element of them all has been the strength in her characters and her own conviction that the female role doesn't need to be clichéd, weak or token.

Take her attitude to working with director Oliver Stone (not known for his affinity with actresses) on *Wall Street*, where she insisted her character was beefed up; she "went in trying to be like a boy – and he treated me like one of the boys". Or when she talked Nicholas Winding Refn into casting her as a single mother in *Drive* in a role conceived for an older Latino woman. Or even her fierce determination to be an actress despite three drama school rejections – she simply wrote to Kenneth Branagh asking him to be her mentor and also drilled Julian Fellowes for advice when he came to speak at her school (she made such an impression that he was instrumental in her being cast in her first film role on *Pride & Prejudice*).

No surprise then that a strong woman who often plays strong women should be drawn to her latest project, *Suffragette*, in which she plays Maud, a beleaguered East End laundry girl who finds strength and sisterhood in the burgeoning woman's liberation movement. Well, not exactly. "I remember my agent called me and said that there's a film about suffragettes. I had the image from *Mary Poppins* [*of twittering upper class suffragette Mrs Banks*] and I was like, 'That sounds... boring,'" Mulligan admits with a laugh. "I've been quite intentional about trying to avoid British period dramas, because I did a lot of that stuff when I was younger, and I think it's quite an easy pigeonhole for British actresses. >>



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CAREY MULLIGAN

So I was like, 'Nah, not really interested in putting on a corset.'"

But then Mulligan discovered the screenplay was written by *Shame* and *Iron Lady* scribe Abi Morgan, and on reading it found herself shocked to realise how little she actually knew about this part of British history. "I don't remember doing anything [*at school*]. I think there was like a page in our textbooks about social movements in Victorian Britain, and it was like, Suffragettes..." she motions a tiny amount between thumb and forefinger. "But all of the hunger striking and forced feeding, the police brutality, the protests, blowing up churches... all of this stuff was crazy to me."

Signing up to the project, Mulligan found herself (unusually) on a film with a female director, screenwriter, producers (Alison Owen and Faye Ward) and largely female cast. "It was definitely a different atmosphere," she says. "You don't want to assign it to being a gender thing – 'oh, if it was men, it would have been a nightmare' – but I'll be so bold to say that there was no hierarchy, and there were no egos. You can probably attribute that to being that there were more women in the room than men!"

Though Maud is a dramatic creation, women's lack of rights in the early 20th century (both domestically and in the workplace) and the lengths suffragettes went to in order to shine a light on their cause (bombings, prison, marches, loss of family, income and reputation) was based on real events. Mulligan, a self-confessed research fiend ("I practically did a PhD in Fitzgerald before *The Great Gatsby*") soaked up everything she could find in the eight months before filming began. And she suggested to her directer, Sarah Gavron, that they might ask Meryl Streep to play the small but key role of suffragette figurehead, Emmeline Pankhurst. "My mum and I were talking about who would be 'The Dream' [*to cast as Emmeline*]. The dream would be Meryl Streep because she's the most iconic actress of any generation, she's the best actress, she's got this authority and women like her, blah blah blah. I said it to Sarah and then they offered it to her, and she said yes. We were all like, 'What the... FUCK?! What has happened to our film?!'"



Freedom fighter: with Ben Whishaw and newcomer Adam Michael Dodd in *Suffragette* and (below) alongside Leo in *The Great Gatsby*.

The addition of Streep to a film also starring Helena Bonham Carter, Romela Garai, Anne-Marie Duff, Brendan Gleeson and Ben Whishaw means that *Suffragette* is getting awards buzz and is opening this year's London Film Festival. Mulligan's heartfelt turn, in particular, is being talked of in gong terms. (Mulligan's on-screen husband, Whishaw certainly thinks so: "I would hope [*she's nominated*] – it's such a beautiful performance.") It's a route Mulligan has been down before having done the award circuit for *An Education* in 2010.

"I was completely bewildered by the whole thing, aalnd terrified, and hated it, and was miserable!" Mulligan laughs at the memory. "If we do end up doing that with *Suffragette*, I think we'll have a lovely time. I won't be 24 and I won't be crying on red carpets! I think I took the whole thing so seriously and I was so freaked out. But once you've done it, you realise it's a campaign – it's about holding babies and shaking hands. If you're willing to do that and there's money behind your campaign, then you'll do well. But you can't take it seriously. You look at the most incredible performances every year that are completely unrecognised. The only reason is because they didn't show up to the right parties and stand on the right red carpets and wear the right dress."

That sense of dismissal is something that Mulligan also admits to feeling as a woman in the film industry, and something she feels that makes the suffragette story still relevant. Female stars are still paid less than men in Hollywood. "I've definitely been paid less than my male counterparts," she says, a frown creeping across her face. "And I don't mean co-stars, because I do think that I should never get paid as much as Leonardo DiCaprio because he's an enormous movie star who's been acting for 30 years. But when I've been at pretty much the same career level as someone who's been acting the same time as me and they've got



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Main men: alongside Ryan Gosling in *Drive* and (above) with Peter Sarsgaard in *An Education*.



Dressed to impress: Mulligan walks the Oscars red carpet in 2010.

REX

"I've been trying to avoid British period dramas; it's an easy pigeonhole for British actresses"

paid more, that's obviously been unfair. That's happened a couple times." She smiles. "But then I always feel like I've been paid very well to do a job that I love, and I feel embarrassed to whinge about money because I get paid more than most people. But it's important within whatever industry you're in to stand up and say, 'Actually, this isn't alright for me to be getting paid less just because of my sex.'"

After finishing on *Suffragette*, Mulligan hungered for some theatre ("When I'm doing a play, I always think, 'God, I can't wait to do a film.' When I'm doing a film, I think, 'Ugh, I want to do a play and not have to cut every two minutes, and not have to have my hair played with!'"). So she went off to Broadway to reprise her critically acclaimed West End performance opposite Bill Nighy in David Hare's *Skylight*. "If you find a good play and a good cast and a good director, then there's nothing better – it's amazing. But if you're in a bad play, it's a nightmare. If it's not working, it goes on forever, and it feels so painful. Whereas if a film's not great you kind of run along. You're not really that aware of it until afterwards!"

For the duration of the run Mulligan and her husband of three years, Marcus Mumford, moved to New York and tooled around the city, though she admits doing eight shows a week didn't leave much time for a social life. "You walk past restaurants of people at 5 o'clock having a glass of wine, and you're like, 'That looks so nice,'" she confesses. "You're like, 'What am I doing? I'm just going to sit in the dark and cry for two hours in front of strangers.'" During that time Mulligan was papped cycling round Manhattan in baggy clothes, prompting speculation she was pregnant. She is – and absentmindedly strokes her stomach as we chat. But Mulligan has always been one to keep her private life just that. She generally, she feels, flies under the radar. And purposefully so.

"You choose the way you go out, the way you have dinners," she says, twisting her hair round her fingers. "I think I've only been photographed in London once or twice – and once was coming out of the Groucho Club after LFF for *Never Let Me Go*. Obviously, that's going to happen. But I feel London's not a problem for me. New York and LA are different. There are whole parts of New York that I don't go to because the risk of being there – you're just going to get followed [*by paparazzi*]. And then LA is just a madhouse. It's nice to go there as little as possible."

Born and raised in London to a Liverpudlian dad and Welsh mum, Mulligan still considers the capital her home, but can be enticed to LA for projects she feels strongly about. One of those has long been rumoured to be a re-team with Nicolas Winding Refn on *I Walk With The Dead*. Mulligan shakes her head and laughs. "Years ago when we were in Comic-Con someone interviewed him and said, 'What are you going to do?' And he said, 'It's called *I Walk With The Dead*. And it's a sexual thriller.' And I was like, 'Holy shit! What are we doing?' I would definitely work with him again but that's not something that's sitting in my inbox right now."

Her next project is "getting *this* done" she says pointing at her bump with a grin, and she plans to take a well-earned break and "just hang out for a bit". Well, until another interesting, multi-faceted role tickles her fancy, anyway. "It's not that I definitely won't work this year," she smiles, "I just haven't found anything yet..." TF

***Suffragette* opens on 12 October.**

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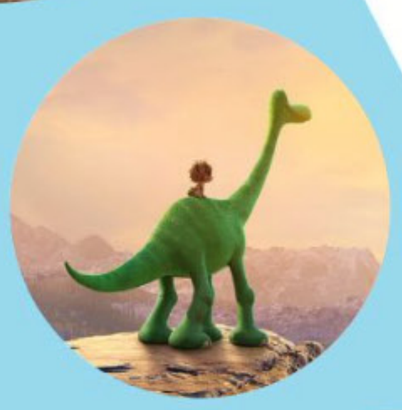
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THE WINTER PREVIEW









THE HATEFUL EIGHT

STAR WARS: THE FORCE AWAKENS

VICTOR FRANKENSTEIN

THE GOOD DINOSAUR

THE HUNGER GAMES: MOCKINGJAY – PART 2

And the 39 other hottest movies to warm your winter nights...

WORDS BY **JANE CROWTHER, ROSIE FLETCHER, KEVIN HARLEY, JAMIE GRAHAM, SIMON KINNEAR, MATTHEW LEYLAND, MATT MAYTUM, JAMES MOTTRAM, JOSH WINNING**

DIRECTOR Quentin Tarantino

STARRING Kurt Russell, Jennifer Jason Leigh, Samuel L. Jackson, Tim Roth, Michael Madsen

ETA 8 January 2016

January 2015, Southwest Colorado. A stagecoach passover nestles in 900 acres of snowy wilderness. Inside, a ragtag bunch of no-good varmints huddle, eyeing each other distrustfully as they shiver into their furs. It's below freezing and, while outside the storm of the century is raging, here tempers are reaching boiling point. "You could see our breath," Samuel L. Jackson later recalls. "But the stuff that we were doing was amazing..."

It's now just three short months until Tarantino's eighth feature – and his third historical epic after *Inglourious Basterds* and *Django Unchained* – rattles into cinemas. A post-Civil War western, it zooms in on an octet of ne'er-do-wells as they shelter from a blizzard in a remote Wyoming haberdashery. Chief among them is lawman John 'The Hangman' Ruth (Kurt Russell), who's escorting suspected murderer Daisy 'The Prisoner' Domergue (Jennifer Jason Leigh) to trial when they're forced to seek refuge – and things soon get heated between them and the other residents (Tim Roth, Michael Madsen, Bruce Dern, Samuel L. Jackson, Walter Goggins, Demián Bichir).

Unlike Tarantino's two previous historical outings, *The Hateful Eight* is a mostly single-location potboiler. That doesn't mean it's small, though. Filming in Colorado on a refrigerated set, the director shot his western on 70mm, a rare film stock that afforded movies like *The Master* and *2001: A Space Odyssey* their lush, expansive scope. As ever, he was ahead of the curve. "We used those Ultra Panavision 70 lenses," he gabbles breathlessly, "and now, *Star Wars* is doing the next movie with those lenses."

And though the film sees him reuniting with the likes of Roth, Madsen and Russell, key to his film was the casting of Jennifer Jason Leigh. Beating Geena Davis, Hilary Swank and even, reportedly, Jennifer Lawrence to the role, she was pivotal to the creation of bruised and beaten Daisy, whom Tarantino had struggled to fully flesh out. "She's such a weird hot potato," he says, revealing he's more than happy with his choice of actress. "She bloomed into this truly amazing character. She's one of my favourite female characters I've ever written."

In the end, the script leak that almost put paid to the film back in January 2014 ("I'll publish it; I'm done," raged QT) seems to have had little impact. With a new big finale, that dramatic post-Civil War setting, plus original music by *Django* collaborator Ennio Morricone, *The Hateful Eight* looks set to continue the director's singular brand of wordy, whip-smart action-thriller. Though he was inspired by western TV shows like *Bonanza* and *The Virginian*, Tarantino references one of his own early works as a touchstone. "In the back of my mind, *Hateful Eight* is sort of like a western *Reservoir Dogs*," he reveals. "I think there is something very apropos about that. There's a full-circle quality." **JW**



CABIN F

HEAT INDEX
QT GUNS FOR GENRE GLORY

EVER

Quentin Tarantino goes west with **The Hateful Eight**.

HEAT INDEX
SPIELBERG. HANKS. THE COENS. HISTORY. OSCAR?

BRIDGE OF SPIES

The Beard crosses choppy political waters.

DIRECTOR Steven Spielberg

STARRING Tom Hanks, Mark Rylance, Amy Ryan, Alan Alda

ETA 27 November

On 1 May 1960, at the height of the Cold War, CIA pilot Francis Gary Powers is on a reconnaissance mission in Soviet airspace when he's shot down and taken captive. Meanwhile, back in the US, American lawyer James Donovan is enlisted by the CIA to defend Soviet spy Rudolf Abel at trial. "It was a very dangerous time to get into the headlines standing up for a spy," says Steven Spielberg, whose thriller reconstructs what came to be known as the real-life '1960 U-2 incident'.

The Beard's first film since he landed his seventh Best Director Oscar nomination for 2012's *Lincoln*, *Bridge Of Spies* continues his love of historical drama after the recent likes of *War Horse* and *Munich*. And, as with many of Spielberg's best films, the story comes from a personal place, the director's father having visited Russia at the same time Powers was shot down. "Because of that, I never forgot what happened to Francis Gary Powers," he says.

Describing his film, which is co-written by Joel and Ethan Coen, as "a character thriller", the director turned to buddy and *Saving Private Ryan* star Tom Hanks to play attorney Donovan. "He's a bull of a negotiator. He's Irish, tough, is not going to give an inch," says Hanks, who's on a biopic streak after playing Walt Disney in *Saving Mr. Banks* and the lead role in *Captain Phillips*. And things only get more dangerous when Donovan is tasked with travelling to east Berlin to trade Abel for Powers.

With British thesp Mark Rylance ("one of the most extraordinary actors working anywhere," says Spielberg) playing Abel, Spielberg's latest looks set to be a complex and riveting Oscars contender. "What Donovan wasn't prepared for was the spy-craft," Hanks says of his character, "the fact that people lie." Trust no-one...

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HEAT INDEX
DICAPRIO, HARDY AND IÑÁRRITU BAIT THE ACADEMY

BRIDGE OF SPIES

THE REVENANT

Leo hunts for that elusive Oscar...

DIRECTOR Alejandro González Iñárritu

STARRING Leonardo DiCaprio, Tom Hardy, Domhnall Gleeson, Will Poulter

ETA 15 January

The shoot – ice cold, over-running by months and millions, and with director Alejandro G. Iñárritu barring producer Jim Skotchdopole from the set – might have been labelled "a living hell" by some crew members, but the bold, beautiful trailer promises something truly special. Indeed, many industry insiders are predicting a second Oscar on the bounce for Iñárritu (after *Birdman*), and a first for Leonardo DiCaprio, who plays real-life trapper Hugh Glass, mauled by a bear in 1823 and left for dead by his confidante John Fitzgerald (Tom Hardy).

Iñárritu admits that the shoot had its problems but insists "none of them made me ashamed", highlighting that regular safety meetings ensured "no one got hurt on the film with all the crazy shit we did". Said "crazy shit" being shooting in Canada in minus 40 degrees, staging elaborate battle scenes between hunters and hundreds of Native Americans, employing the long tracking shots he perfected on *Birdman*, and only shooting for an hour-and-a-half each day to capture that magic hour luminescence.

Total Film has seen the opening 20 minutes of *The Revenant*, a genuinely gobsmacking sequence that makes it easy to believe Iñárritu when he says, "When you see the film, you will say, 'Wow.'"

THE HUNGER GAMES: MOCKINGJAY – PART 2

The end is nigh for Katniss Everdeen...

DIRECTOR Francis Lawrence

STARRING Jennifer Lawrence, Josh Hutcherson, Liam Hemsworth, Donald Sutherland

ETA 20 November

HEAT INDEX
CLOSER TO A MULTI-BILLION DOLLAR FRANCHISE

President Snow's eradicating dissenters. Peeta's been 'hijacked'. And Katniss Everdeen's preparing for the battle to end all battles. It can only be the apocalyptic final *Hunger Games* movie. "This one is a real war movie," director Francis Lawrence says. "We're getting out from the confines of District 13 and back out into the rest of Panem. It's a very different kind of landscape."

After kicking off in 2012, the series is finally drawing to a close and all bets are off. With Katniss (Jennifer Lawrence) embracing her role as leader of the revolt, she'll be heading into enemy territory – yup, the Capitol – in a ballsy attempt to assassinate Snow (Donald Sutherland). With Peeta (Hutcherson) compromised and the Capitol providing challenges even deadlier than those usually found in the Hunger Games arena, the stage is set for one heck of a finale.

"To see it all coming to an end is definitely sad," says Hutcherson. Jennifer Lawrence adds: "We're not ending with the promise of another movie, this is the final one... You feel it, and there's something satisfying about that. I think it's really emotional and moving." Let the final games commence...

THE WINTER PREVIEW

DRIVING

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To look at, Vin Diesel doesn't seem like a closet nerd. The gym-toned torso, the shaven head and that deep, sonorous voice don't immediately mark him out as a geek. Nor do his films – action-driven franchises like *The Fast And The Furious* and *xXx*. But his hobbies? That's another story. "I'm a huge fan of *Dungeons And Dragons*," he laughs, when *Total Film* raises the subject. "It's something that was a big part of my life and it's probably affected the way I approach movies."

For 20 years, Diesel has played the iconic fantasy role-playing game. Writing the foreword to the 30th anniversary commemorative book that came out in 2004, according to *Wired* magazine, he even taught Dame Judi Dench how to play on the set of 2013's *Riddick*. Yet until the release of next month's *The Last Witch Hunter*, the fantasy genre has "unfortunately" bypassed Diesel's CV; no *Game Of Thrones*; no *Lord Of The Rings*; not even an episode of *The Vampire Diaries*. "Fantasy is something I've always wanted to do," he sighs.

Not that he has much to regret. Now 48, Diesel's career has been nothing short of sensational these last few years, since he took over the *Fast And Furious* franchise in 2007. While the studio was toying with taking the series straight-to-DVD after the less-than-stellar third Tokyo-set outing, smartly, Universal offered Diesel the chance to produce, alongside continuing his role as street-racer Dominic Toretto. Originally mapping out a trilogy, which will span to five movies when *Furious 8* arrives in 2017, Diesel put the wheels in motion for what's become a Hollywood juggernaut.

With each passing film besting the one before it, this year's *Fast And Furious 7* shocked the industry when it took $1.5 billion, almost double the $788 million grossed by 2013's *Fast And Furious 6*. *Forbes* recently calculated that Diesel's payout was $47 million, making him the third highest-paid actor of the year behind Robert Downey Jr. and, believe it or not, Jackie Chan. Yet all this success was overshadowed with the death of Diesel's good friend and co-star Paul Walker, after he lost his life last November in a car crash before shooting was completed.

It left Diesel spent. "I was prepared to take some time off after *Furious 7*. It was such a tough one," he admits. But then along came *The Last Witch Hunter* – in which he plays the titular immortal, Kaulder. "That state of mind of last year called for a kind of pained character – like Kaulder," he says. State of mind? >>



FORCE

With the Fast And The Furious franchise, **Vin Diesel** has steered his way to being one of Hollywood's biggest players. Now, with the arrival of The Last Witch Hunter, he's looking to score big in his dream genre: fantasy.

WORDS JAMES MOTTRAM **PORTRAIT** PETER YANG / AUGUST





All Vin: Diesel as Kaulder in *The Last Witch Hunter*, (below) as Riddick, (right) as the voice of Groot in *Guardians Of The Galaxy*, and (far right) with Paul Walker in *Fast And Furious 6*.

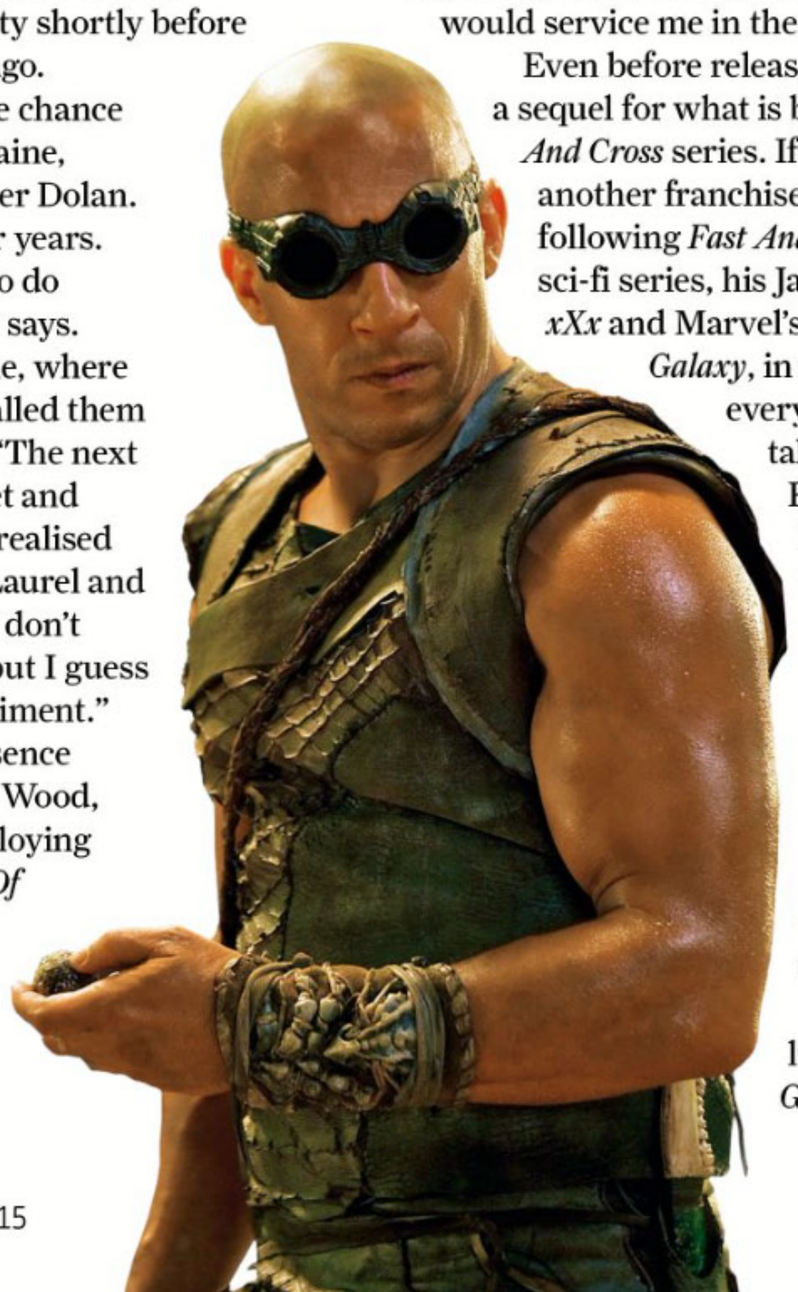
"How heavy *Furious 7* was; how exhausting, how sad and tragic and emotionally draining [it] was. I think people will look at *The Last Witch Hunter* and go, 'Oh, I can see how this was the movie he chose to do right after.'"

Playing a character who witnesses the death of his loved ones, it's not hard to see why Diesel was drawn. But there were other reasons: the chance to finally scratch that fantasy itch and the opportunity to team up with *Game Of Thrones*' Rose Leslie ("I love *Game Of Thrones*," purrs Diesel). She plays Chloe, a "dream-walker" with whom Diesel's 800-year-old Kaulder must reluctantly team in order to defeat the resurrected Queen Witch, the crone who cursed Kaulder with immortality shortly before he killed her centuries ago.

It also gave Diesel the chance to work with Michael Caine, who plays a priest, Father Dolan. They've been friends for years. "We've always wanted to do something together," he says. He remembers one scene, where Caine's wife, Shakira, called them "spectacular" together. "The next day Michael comes to set and says, 'You know what I realised Vin? You and I are the Laurel and Hardy of great acting!' I don't know how to take that but I guess it was a beautiful compliment."

Then there's the presence of Frodo himself, Elijah Wood, as another priest. "Employing Rose Leslie from *Game Of Thrones*, Elijah Wood from the Tolkien series, and of course Michael Caine from the Batman world," he muses, "it's kind of an ultimate fantasy movie, in the cast alone." If nothing else, it gave Diesel the chance to geek out with Wood about his time on *Lord Of The Rings* and *The Hobbit*. "I could be a Hobbit!" Diesel cries. "I could give Elijah a run for his money as a Hobbit."

Raised by a mother, Delora, who was an astrologer, Diesel – real name Mark Sinclair – admits his interest in anything beyond our realm isn't merely fictional. "You have to be receptive to the supernatural," he says. "My love of fantasy allows me to be open-minded. Anyone that really plays *Dungeons And Dragons* is going to be open-minded. Anybody that buys into Tolkien's secondary world is going to have a great imagination. If I refused to believe in anything, I don't know if my imagination would service me in the way that it has."



Even before release, plans are afoot for a sequel for what is being dubbed the *Axe And Cross* series. If so, it'll mark out yet another franchise in Diesel's career – following *Fast And Furious*, the *Riddick* sci-fi series, his James Bond-like *xXx* and Marvel's *Guardians Of The Galaxy*, in which Diesel voiced everyone's favourite talking tree, Groot. Remarkably, *Riddick* aside, these franchises are all currently active – with Diesel admitting that in December he will reprise the role of Xander Cage; "It's taken me 10 years to get a script that works for *xXx*."

Then there's the little matter of *Guardians Of The Galaxy 2*. "I just saw [*director*] James Gunn over the weekend. Yeah, I'm dying to read that script." Did Gunn indicate whether Diesel will return as Baby Groot, the sapling planted after the death of Groot in the original? He ums and ahs. "He's told me some good stuff!" Either way, Diesel's performance in the original – using just three words, "I am Groot," over and again – was surprisingly emotional, perhaps because he recorded his lines shortly after losing Walker. "This was the first time I came back to dealing with human beings after dealing with death," he says.

Diesel's first voiceover since Brad Bird's *The Iron Giant*, it was his young son Vincent (he also has two daughters, all with girlfriend Paloma Jimenez) who picked him the role. "He was four at the time, and I came in, and Marvel had sent over a book of concept art. It had all the characters there, and I said, 'Which character do you think they want Daddy to play?' And he pointed at the big tree! So, yeah, playing a tree is not something I would have imagined I'd be doing, but it was greatly rewarding. Just this weekend, James Gunn was telling me the highest selling toy in the world is Baby Groot; the second highest is Groot." Now that's what you call a toy story.

Even in his wildest dreams, Diesel probably could never have imagined such success – despite some 40 years as an actor. He began, aged 7, appearing in a production of children's play *Dinosaur Door* in New York's Greenwich Village (a role, reputedly, that came after he and some friends broke in the theatre space with the intention of vandalising it; when they were caught, they were offered parts in the play instead of a trip to the police station). Aided by the fact his stepfather was an acting instructor, it sparked a youthful interest in theatre.

When he left school, though, it was anything

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but easy. "It took forever to get any work," he says. "I'd gone out to California, when I was 22 – 15 years into acting. And I thought I could get an agent, I thought the doors would open, I thought they were going to say, 'We haven't seen anything as good as you since Robert De Niro!'" Talking of 'Bob', Diesel's first screen role was in 1990's De Niro-starring *Awakenings*, won during this initial sojourn to Hollywood. And then? Nothing. Diesel had to return to New York "with my tail between my legs, looking for a couch to sleep on".

Scratching out a living as a nightclub bouncer, it left him in a creative funk. "At that point, I wasn't even thinking of being a big movie star anymore. I was just thinking, 'How can I express myself as an artist, as a filmmaker, as an actor?' Luckily for me, at that time, shoestring budget films were becoming popular." He directed *Multi-Facial*, a 1994 short film about his difficulties getting roles due to his mixed-race heritage. The film was selected for Cannes in 1995; better still, a casting director gave a copy to Steven Spielberg.

So impressed, Spielberg cast Diesel as rifleman Adrian Caparzo in his 1998 WW2 epic *Saving Private Ryan*. "The first time I ever got paid as an actor was by Spielberg!" chuckles Diesel. "It sounds like a Hollywood fairy-tale, but that's how it happened." Indeed, for everyone who thinks Diesel is just a meathead action star who got lucky, you only need to look at his post-Spielberg CV – from the compelling investment broker tale *Boiler Room* to Sidney Lumet's courtroom gangster saga *Find Me Guilty* – to see that he can do more than rev an engine.

He's just finished working with another fine director, Ang Lee, on Iraq story *Billy Lynn's Long Halftime Walk*. Pointing out there are similarities between this and his Spielberg film – not least playing a soldier again – "the difference now is that I was one of the kids in *Saving Private Ryan*, and now I'm the Tom Hanks character: the veteran." He pauses. "What Ang's doing in that movie is going to blow everyone away! Doing a 3D drama... people don't even have any idea of what's coming with that movie."

Receiving such a directorial masterclass from Lee has left Diesel with a dilemma. He's desperate to get back behind the camera (his only feature film to date is 1997's *Strays*, which he wrote, directed and starred in). "I have to direct again. The issue with directing is simple. For me to direct, I'm taken out of the game for a year-and-a-half. The various studios in this town aren't going to go for that so quickly, for me to take a year-and-a-half hiatus from being in the films that they need to have made."

"PLAYING A TREE IS NOT SOMETHING I'D IMAGINED DOING, BUT IT WAS GREATLY REWARDING"

Such is the price of success – with studios fighting for Diesel power. For the moment, he's also got *Fast And Furious 8* to consider; the first draft is imminent. "I'm getting it in the next couple of days," he says. "I'm very committed to that franchise." It will, of course, be the first in the series (if you exclude the *Tokyo Drift* spin-off) without Paul Walker. As sad as that is, Diesel knows the show must go on. He lives by one mantra when it comes to his work. "Two words: make product." In Hollywood, that's the secret to immortality. TF

ETA | 23 OCTOBER
The Last Witch Hunter opens next month.

VIN DIESEL

THE FINEST HOURS
DIRECTOR Craig Gillespie
STARRING Chris Pine, Casey Affleck, Holliday Grainger, Eric Bana, Ben Foster
ETA 29 January 2016

"It's just men against the ocean," says Chris Pine of this real-life disaster epic, in which his 1950s Coast Guard attempts to rescue workers (including Affleck and Foster) stranded on sinking oil tankers off the Massachusetts coast. With the film getting a 3D IMAX release, you should expect to feel every crashing wave.

BY THE SEA
DIRECTOR Angelina Jolie Pitt
STARRING Brad Pitt, Angelina Jolie Pitt
ETA 11 December

If it's event movies you're after, how about Brad and Angelina teaming up for the first time since 2005's *Mr & Mrs Smith*? In Jolie's third film as director, they play a couple whose flagging relationship is given a shot in the arm when they take a break in France. "It was very heavy," Jolie admits of the emotional shoot.

JEM AND THE HOLOGRAMS
DIRECTOR Jon M. Chu
STARRING Aubrey Peeples, Molly Ringwald, Juliette Lewis, Stefanie Scott
ETA 26 December

She's been a doll, a comic-book character and the star of her own '80s animated series, now rock chick Jem finally heads up her first live-action movie. *Nashville* star Aubrey Peeples plays Jem, and director Jon M. Chu (*GI Joe: Retaliation*) promises he's "taken the spirit" of the original 'toon to forge something fresh.

KRAMPUS
DIRECTOR Michael Dougherty
STARRING Toni Collette, Adam Scott
ETA 4 December

"The slime looks so much better when it's real," says director Michael Dougherty of this old-school Christmas horror flick, in which the titular nasty (half-goat, half-demon) terrorises a warring family over the festive period. Weta have provided the effects, and with Adam Scott promising "it's very scary", we've got our fingers crossed this will hit the *Gremlins* sweet spot.

RIDE ALONG 2
DIRECTOR Tim Story
STARRING Ice Cube, Kevin Hart, Laurence Fishburne
ETA 22 January 2016

They may have patched things up (sort of) in the first *Ride Along*, but James (Ice Cube) and Ben (Kevin Hart) are back in bother again for this quick-off-the-mark second trip, heading to Miami to take down a drug dealer – but will Ben get home in time for his wedding? >>

THE WINTER PREVIEW

JURASSIC

Director Peter Sohn talks up his incredible journey on The Good Dinosaur...

DIRECTOR Peter Sohn

STARRING (voices) Raymond Ochoa, Jeffrey Wright, Steve Zahn, Anna Paquin, AJ Buckley

ETA 27 November

Pixar films are massive box office. *Jurassic World* is the third biggest movie of all time. So a Pixar movie about dinosaurs should break the box office, right?

But back in June, there were doubters, with many sensing blood when it was announced that *The Good Dinosaur* had changed nearly all of its voice cast. Given co-director Bob Petersen and producer John Walker exited the project in the summer of 2013, *The Good Dinosaur* was suddenly being viewed as the *Waterworld* of animation movies. Well, don't believe a word of it (and besides, *Waterworld* is actually pretty good...). Chatting to *Total Film*, director Peter Sohn is in infectiously good spirits as he waves away any naysaying.

"What's funny is that the announcements came out so late, but we had done those changes a year before, or a year-and-a-half earlier," he says. "It was all because of the main character. When we decided to make him younger – a boy – and thought of how to play that with the dinosaur, it kind of had a domino effect, and all these other characters had to change and fit that main age."

The concept has always been the same, though: what if the asteroid missed Earth rather than wiping out the dinosaurs, and our hero, a young Apatosaurus named Arlo (originally Lucas Neff, now Raymond Ochoa), falls into a river, knocks himself out and awakens far from home, thus beginning an epic journey back to his family with the help of a caveboy called Spot (Jack Bright)?

"It was always a 'boy and a dog' story," confirms Sohn, "but the fun was flipping that concept and making the dinosaur the 'boy', and the human boy the 'dog'!"

Of course, any fears that *The Good Dinosaur* might not live up to its title were spectacularly quashed when the first trailer landed to "oohs" and "aahs" in late July, with the world falling in love with the gorgeously cartoony Arlo trekking through vast, photo-realistic landscapes. The idea, says Sohn, is to make the environment both "scary and beautiful" for our hero, and to also reflect his emotional journey through nature. "Part of the movie takes place along a river," he explains. "It's his Yellow Brick Road to travel back home. If Arlo is in turmoil internally, the river will be rough. When he's calm, the river becomes like glass."

Given his quest runs him into a pack of T-rexes (Anna Paquin, Sam Elliott, A.J. Buckley) and a pterodactyl named Thunderclap, you can bet that river is doing plenty of churning.

The Good Dinsoaur, it should be noted, is Sohn's first directing gig after 15 years at Pixar, during which he's worked as a story artist, storyboard artist and additional production artist on some of the company's best titles: *Finding Nemo*, *The Incredibles*, *Ratatouille*, *WALL·E*, *Up* and *Toy Story 3*. So how does it feel, finally taking the reins?

"I feel like Arlo a bit!" he laughs. "There were a lot of fears in me. Growing confident throughout this journey has been really interesting; I feel like I have grown up." Sohn is quick to compliment all of the people around him – "They're so talented, they give their heart every time" – and talks openly of how he views Pixar as family, saying, "I'm Asian-American and I grew up very much about the externals: my skin colour, my culture. Finding Pixar, I've realised this is my tribe." Which is kind of like the fearful Arlo searching for his family, surely? "I haven't thought about that but I bet that snuck in," he says. "When you put your heart into the work, it's going to seep in there." **JG**





Dino-bite: Arlo and Spot are joined by a toothy T-rex pack and (right) just one of the film's stunning vistas.

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ARC

HEAT INDEX

PIXAR DOING DINOSAURS!



STEVE JOBS

Jobs a good 'un...

DIRECTOR Danny Boyle

STARRING Michael Fassbender, Kate Winslet, Seth Rogen, Jeff Daniels, Katherine Waterston

ETA 13 November

OK, so Michael Fassbender looks more like the movie star he is than the eponymous Apple Inc. co-founder he's portraying, but his erect posture, strange little smiles and soft intonations promise to allow viewers to suspend disbelief as director Danny Boyle invites us to take a "behind the scenes look into the making of the modern world".

The production had hiccups – David Fincher, who was originally in the frame to direct, reportedly wanted $10m plus final cut; Leonardo DiCaprio and Christian Bale both declined – but the trailer entices with its gloomy, energetic visuals and flashes of seismic clashes both at home and at work. "What do you *do*?" asks co-founder Steve Wozniak (Seth Rogen), and Aaron Sorkin's screenplay sets out to show us just this as it focuses on three key launches between 1984 and 1998.

Given Sorkin scripted *The Social Network* and the London Film Festival has selected *Steve Jobs* as its closing film, we hope for great things. The supporting cast is robust – Kate Winslet as Mac marketing boss Joanna Hoffman, Jeff Daniels as Apple's ex-CEO John Sculley and *Inherent Vice*'s scene-stealer Katherine Waterston as Jobs' ex-girlfriend Chrisann Brennan – and The Fass is clearly jazzed. "Aaron Sorkin is a modern-day Shakespeare," he assures *Total Film*. And while he's in a praising mood... "Steve Jobs was obviously a genius. Not only did he change the ways we use phones, he changed how we listen to music, he introduced us to the personal computer and he also changed the face of retail. At a time when the internet was closing high street stores, he said, 'I'm going to put 14 members of staff on the floor, all dealing with people one-on one, you don't have to go to the counter to buy it anymore.'"

Let's hope his genius infuses the film.

CAROL

Forbidden love...

DIRECTOR Todd Haynes

STARRING Cate Blanchett, Rooney Mara, Kyle Chandler, Sarah Paulson

ETA 27 November

Todd Haynes' sumptuous adaptation of Patricia Highsmith's novel *The Price Of Salt* sees Cate Blanchett play the titular Manhattan socialite who falls in love with Rooney Mara's shopgirl. Given it's the early 1950s and Carol is a wife and mother, the complications of such a relationship are vast.

"These are two women whose love is illegal... both are ambushed by the feelings that they have for one another," said Blanchett at Cannes, where the film premiered to rave reviews ("Exquisitely designed, costumed, shot, score and acted, *Carol* unfurls as an intoxicating fever dream in which volcanic emotions play out with great restraint," babbled *Total Film*). Their's is a love that also crosses boundaries of age and class, though their heartache and joys will be felt by all.

"Who hasn't experienced heartbreak in love?" asks Mara, aka The Girl With The Cannes Best Actress Gong. "It's not, 'Oh, these are two women,' it's just two humans who are in love." A big contender for Oscars, *Carol* is gorgeously realised by Todd Haynes (*Far From Heaven*, HBO's *Mildred Pierce*). When asked to direct, he couldn't sign on quick enough: "It's a frock film, with Cate, in a Patricia Highsmith lesbian love story... I'm so there!"



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HEAT INDEX
TWO WORDS: STAR AND WARS



STAR WARS: THE FORCE AWAKENS

Starter for Ren...

DIRECTOR J.J. Abrams

STARRING John Boyega, Daisy Ridley, Oscar Isaac, Harrison Ford, Mark Hamill, Carrie Fisher

ETA 18 December

Kylo Ren is a member of the Knights Of Ren. Who are...? No idea. Poe Dameron is sent by "a certain princess" on a mission. Which is...? Haven't the foggiest. And C-3PO has a red arm. Because.... R2 pranked him while he slept? OK, there are certain back alleys of the internet you could trawl for (possible) answers, but officially at least there's been a bare minimum of hard info about the year's biggest movie. And in classic J.J. style, each nugget has only teased more mysteries – and more speculation. Like the "completely intentional" withholding of protags Rey and Finn's surnames... Finn Kenobi? Rey Vader? Finn The Hutt?

Of course, the most burning question of all is: will it be actually bloody good? Well, one person who seems fairly certain it will be is Harrison Ford – and you can't take the star's endorsement for granted given a) grumbles he's made over the years ("I wouldn't go back there again," he told *TF* in 2008. "Those pants!") and b) his own ship tried to kill him (well, broke his leg, but still). Yet Ford was there, smiling and waving a toy lightsaber at July's Comic-Con, where he lauded Lawrence Kasdan's script as "really remarkable, really well written... I was very happy."



Returning to his star-making role should've felt "ridiculous", he admitted, but turned out to be "great". He even signed John Boyega's Han Solo-as-a-Stormtrooper action figure on set. We'll soon see Boyega in the Imperial whites himself, as well as wielding a lightsaber – two images that alone suggest a beefy character arc. But maybe the best reason to get our (new) hopes up is Abrams' unequivocal response when asked if "midi-chlorians" would feature in *The Force Awakens*: "No."

GRANDMA

DIRECTOR Paul Weitz

STARRING Lily Tomlin, Julia Garner, Marcia Gay Harden, Judy Greer

ETA 11 December

"I don't have an anger problem, I have an asshole problem. When people are assholes, I get angry." Lily Tomlin's (probably) nothing like your grandma, swearing her way through Paul Weitz's comedy drama as a lesbian poet who goes on a road trip with her granddaughter (Julia Garner). A Sundance hit with Oscar buzz.

CONCUSSION

DIRECTOR Peter Landesman

STARRING Will Smith, Alec Baldwin, Luke Wilson

ETA 26 January 2016

Parkland director Peter Landesman tackles more hard-hitting real-life drama with this adaptation of a *GQ* article by Jeanne Marie Laskas. Will Smith plays Dr. Bennet Omalu, the forensic neuropathologist who discovers a special form of brain trauma suffered by American footballers. Another Oscar hopeful.

THE 5TH WAVE

DIRECTOR J. Blakeson

STARRING Chloë Grace Moretz, Nick Robinson, Alex Roe, Maika Monroe, Liev Schreiber

ETA 22 January 2016

Director J. Blakeson (*The Disappearance Of Alice Creed*) returns with a sci-fi thriller based on Rick Yancey's novel *The 5th Wave*. Described as '*The Hunger Games* meets *The Road*', it follows teen Cassie Sullivan (Chloë Grace Moretz) attempting to survive after an alien assault.

PARANORMAL ACTIVITY: THE GHOST DIMENSION

DIRECTOR Gregory Plotkin

STARRING Chris J. Murray, Brit Shaw, Ivy George, Katie Featherston

ETA 23 October

The final entry in the horror franchise will "have answers to every question you have about the mythology" of *Paranormal Activity*, according to producer Jason Blum. Original victim Katie (Katie Featherston) is back to wrap things up as a new family falls prey to supernatural forces.

SCOUTS GUIDE TO THE ZOMBIE APOCALYPSE

DIRECTOR Christopher Landon

STARRING Tye Sheridan, David Koechner, Logan Miller, Halston Sage

ETA 6 November

Could the successor to *Zombieland* have finally arrived? Well, *Zombieland* make-up effects artist Tony Gardner is on board ("The idea is to try not to do what you've seen before," he says), and the plot sees nerdy boy scouts taking up arms against a slavering zombie horde... >>

CLUBBED

A love-hate letter to the booming '90s, Kill Your Friends is a caustic, comic look at the music industry, starring the cream of UK talent. Total Film goes on set of the Britpop answer to American Psycho. WORDS ROSIE FLETCHER

The Electric Ballroom nightclub, Camden, London, April 2014. Roughly 200 extras, all decked in hot pants and glitter-spangled tops or t-shirts and Adidas tracksuits, are dancing wildly to a non-existent soundtrack. Today they're going to party like it's 1997.

This is day 26 of the 28-day shoot of *Kill Your Friends*, the adaptation of John Niven's nightmarish novel of decadence and depravity in the music business. Today the Electric Ballroom will double for three different venues – a pumping northern nightclub, a packed-out London gig venue and a swanky club in Cannes on the French Riviera. Money's tight, it's a short, sharp, shoot and there's no mucking about – a fitting contrast to this love-hate nostalgia-piece for the wealth and excess of the late '90s.

This is 1997. The year Blair got elected. The year Princess Diana died. The year *Spice World: The Movie* was announced. The music industry was booming. Cool Britannia was global. We had trip-hop and Peter Andre, girl bands and Radiohead. Lad culture was at its heyday, magazines were flourishing (indeed, *Total Film* was launched in 1997) and everyone in the music business was on a high.

"It was barefaced. It really, really was in terms of what they were getting away with," laughs director Owen Harris. "It's quite strange that one of the biggest supporters of our film is the music industry. There's a perverse pride in what they managed to accomplish, considering most of them, most of the time, were so completely bent out of shape. That is, in a funny sort of way, part of the rock 'n' roll dream, blowing the doors off and going crazy."

At the heart of the chaos is Steven Stelfox (Nicholas Hoult, chiselled and cheeky), ruthlessly ambitious A&R man for fictional label Unigram. Today we will see him celebrate one of his acts get to number one, get ridiculously mashed to obscene Europop with his entourage, and listen to hot Scandi band The Lazies. But for now he's trying to avoid Ed Hogg's Columbo-styled policeman D.C. Woodham.

"What did you think of my demo?" asks Woodham, snaking after Stelfox through the crowds of drama students helping out as extras today for free. "I was really impressed," says Stelfox, who hasn't listened to his demo and is currently under investigation by Woodham for murder. "What was your favourite?" Woodham beams. "Track 3" Stelfox deadpans.

This is a world where everyone wants something – a mix of impossible glamour held very precariously by the elite few. >>

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TO DEATH





Making *Friends*: on set in the Electric Ballroom, and (right) Steven Stelfox (Nicholas Hoult) and music scout Darren (Craig Roberts) have a frosty meeting.

Cynical, eloquent (Hoult delivers a number of monologues directly to camera) Stelfox is the manipulative middle man clawing for the top, an anti-hero who epitomises the era.

"He thinks most people are ridiculous and horrendous, even though he is probably the most horrible of them all," twinkles Hoult over cod and carrots later at lunch. "But he's constantly terrified. He doesn't really know what he's doing, as nobody does really in this industry. It's impossible to pick a hit from however many songs and demos there are flying around. That's why some of the greatest stuff in the book is these quotes from Simon Cowell and all these people, saying that Gina G was going to be the next Madonna; all these bands you've never heard of." Hoult was 8 in 1997. "I basically remember Blur and *(What's The Story) Morning Glory*," he smirks. "I went to a '90s theme party dressed as one of the Spice Girls once [*Posh*]."

Though it might not have been his era, Hoult's embraced the character, even attending the Brits and meeting real A&R guys for research. James Corden plays fellow A&R guy and massive coke-head Waters ("We'd all go home in the evening with this crusty sugar all up our noses," grimaces Hoult) in a cast that's packed with hot Brit talent – including *Transporter Refuelled* star Ed Skrein, *Being Human*'s Damien Molony, *Submarine* star Craig Roberts and *Heartless* star Joseph Mawle.



Picking up the pieces: Waters (James Corden) enjoys a jigsaw.

"I play Trellick, who is a musical lawyer, but he's essentially an untouchable in a company where he enjoys making kings. He sees great potential in young Stelfox, and encourages him, persuades him, cajoles him, and corrupts him. Although it's very much Stelfox's own journey, you can see where the fumes have come from," says Mawle, joining us in the catering truck with Roberts.

"Which eventually corrupts me," Roberts agrees. "I play a kid called Darren. He's a scout for Unigram. He loves the music, but then eventually gets led astray."

"This film isn't about music love," says Mawle. "It's about the guys who are underneath and making the deals and manufacturing and creating as much money and as much partying and as much fun as possible. It's despicable and fun and outrageous and wrong. And sadly it's very, very true."

Back on set and we're plunged into the fluorescent debauchery of the Cannes club scene. The extras have swapped to holiday gear – sunglasses, beachwear, brighter colours, shorter skirts – while on giant screens in the background the phrase "Suck my fucking dick" is projected over and over again above euphoric neon-clad dancers (it's the motif from the Euro dance track Stelfox is courting). The first bar of the song is played so the extras get an idea of the rhythm and the actors shout as if they're combatting the noise of a rowdy club. It's surreal, it's funny and for anyone who a) was old enough to go clubbing in the late '90s and b) has been to Cannes, it's amusingly but uncomfortably familiar.

"WE'D ALL GO HOME IN THE EVENING WITH THIS CRUSTY SUGAR ALL UP OUR NOSES"

"Nostalgia isn't always necessarily a pleasant feeling," smiles Harris when we share reminiscences of the '90s. "You remember the fun times, but the excess isn't that attractive anymore. There's a reason why we fell into a recession and suddenly everyone was wanting to wear thick-knit cardigans and listen to folky music with guitars. Everyone sort of wrapped themselves up with cotton wool and disassociated themselves from depravity and all the things that led us to that position in the first place." In *Kill Your Friends*, the past is a nice place to visit, but you wouldn't want to live there. TF

ETA | 6 NOVEMBER
Kill Your Friends opens in two months.

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HIT MAN

Nicholas Hoult on music, murder and mutants

Was it appealing to get in touch with the darker side in *Kill Your Friends*?
With any film character, it's always nice just to keep it mixed up and play different things. I've always tried to do different things because I just don't think there's any point in repeating yourself. It also keeps you fresh when you're learning and trying new things.

Is it cathartic playing such an amoral character?
There's always a way of making it seem acceptable in your mind if you're that character. No one ever walks around thinking, "I'm going to do something evil." It just happens.

Did you ever find it difficult to shake it off?
I wasn't one of those actors who went home and tormented himself in the evening. Obviously, you think about it a lot. I didn't have tendencies to try and kill people to get to the top of my industry or anything like that [*laughs*].

Did you feel bad when you had to batter James Corden's head in?
I really enjoyed it [*laughs*]. I think he's so funny in the film, I love it. All the performances, particularly when you read the book – it's brilliant to then see this talented British cast bring them to life.

Do you have a favourite Britpop track from the era?
It'd have to be 'Wonderwall'. *(What's The Story) Morning Glory?* is the album I bought for that, and I still adore the song.

You also have to don Speedos in the film. Do you get fazed by that?
No. I think it's funny. It's the character. You're like, "Of course, Stelfox is the sort of person that rocks down to Cannes and wears Speedos." I never would. But that's the dude.

It's hard to see actors in Speedos and not think of Bond. If Daniel Craig retired in a few years...
[*laughs*] I'm way too young at the moment. I love Bond films. I grew up on them. But I'm way too young. There's a few boys ahead of me on that one.

Also you've got J.D. Salinger in the pipeline?
His life was obviously a phenomenal story, and how [The Catcher In The Rye] came about and his passion for writing and the heartbreak he went through, and World War 2 – it's an honour to get to play him. I'm such a fan of his writing. I just hope to do it justice.

The *X-Men* world keeps getting bigger. Did you get to work with a lot of the new cast members on *Apocalypse*?
I only had a little bit with Oscar [*Isaac*] – he was phenomenal from what I saw. I had a few bits with the new younger cast who are all brilliant. It's always interesting to see how they're setting up all those roles. Simon Kinberg did a really good job of bringing them to life and interweaving them with us older cast members [*laughs*]. Which is weird, at 25 being considered to be one of the veteran actors on a set. I'm like, "Come on, guys – give me a break!" **MM**

KILL YOUR FRIENDS



JOY

Not an *Inside Out* prequel...

DIRECTOR David O. Russell
STARRING Jennifer Lawrence, Bradley Cooper, Robert De Niro
ETA 1 January 2016

After *Silver Linings Playbook* and *American Hustle*, David O. Russell and Jennifer Lawrence look set to complete a quirky, quality hat-trick with *Joy*. This time, despite reuniting with *Playbook* and *Hustle* alumni Bradley Cooper and Robert De Niro, it's Lawrence's show as she headlines playing Joy Mangano, the single mum who became an overnight sensation after inventing the Miracle Mop. The actress remains jazzed about working with the director who brings out her best. "I always see the wide eyes of people who've never worked with him before," she says. "I tell them, 'You have to let go of all your shit. You are the paint. He's the paintbrush and the canvas.'"



POINT BREAK

Just say "woah"...

DIRECTOR Ericson Core
STARRING Luke Bracey, Édgar Ramírez, Teresa Palmer
ETA 8 January 2016

For fans of Keanu Reeves' wetsuit in Kathryn Bigelow's Sex Wax-ed action classic, this remake from *Invincible* director Ericson Core might be summed up by that bit in the trailer where a wodge of money is chucked from a plane. It has two selling points, though, one being *Che*/*The Counsellor* star Édgar Ramírez in Patrick Swayze's Bodhi role. The other is the action. "These sports aren't sports," reckons Luke Bracey, the new Johnny Utah, of rock climbing and wing-suit stunts. "They're very, very dangerous things to do." The trailer is packed with stomach-churning action; "When this hits the big screen," claims skydiver and stunt co-ordinator Jeb Corliss, "people are gonna sit back and go, 'Woah!'"

BET HA

He's been burnt by superhero films before but as he prepares to roll the dice on Deadpool and indie gambling drama, Mississippi Grind, **Ryan Reynolds** admits he loves taking a risk...

WORDS **JOSH WINNING** PORTRAIT **MICHAEL FRIBERG / CONTOUR BY GETTY IMAGES**

When it comes to making movies, Ryan Reynolds has never been one to play it safe. "I wouldn't say I have any game plan, that I sit back and go, 'Well, I really need to focus on being the biggest fucking movie star on planet Earth,'" he jokes as we chat to him in sunny Los Angeles. "I don't do that. I've never played that. I would make a terrible biggest fucking movie star on Earth."

Clearly, he's being modest. In the past 20 years, the 38-year-old Canadian has proved himself one of Hollywood's most intriguing players, taking punts on the good (*Buried*), the bad (*R.I.P.D.*) and the ugly (*Green Lantern*), and gamely accepting the successes alongside the failures. Even when he's played a character who had viewers swearing through mouthfuls of popcorn (as with Deadpool in 2008's disappointing *X-Men Origins: Wolverine*), he comes up trumps, transforming into an ambassador for that character's own spin-off movie and promising to get it right second time out.

The $1.4bn his films have taken worldwide is proof he's doing something right and, if popularity is gauged by number of Twitter followers alone, Reynolds' half a million aren't to be sniffed at. It's here that his refreshingly self-deprecating brand of humour is most evident; in response to one tweeter confused about movie stars called Ryan, Reynolds recently clarified: "Ryan Gosling has light blond hair. And Ryan Reynolds is a c**t."

Humour has always been the actor's calling card. "Comedy was my first love," he admits, but in his latest film, indie drama *Mississippi Grind*, his turn as crumpled, manic, motor-mouthed gambler Curtis finds Reynolds' natural affinity for comedy simmering under a layer of melancholy. Disheveled, unshaven, dark circles under his eyes, his Curtis looks, frankly, a bit of a state as he hops into a beaten up Subaru with fellow crapshooter Gerry (Ben Mendelsohn) and blazes across the belly of the United States.

Playing cards, telling tales and trading blows, Curtis and Gerry are kindred spirits whose addictions – to gambling, to illicit substances – begin to pull apart their budding friendship. Where Reynolds' best-received indies *Buried* (one man, one coffin) and *The Voices* (one man, many severed heads) put the spotlight firmly on him, though, *Mississippi Grind* is an intense two-hander between him and star-on-the-rise Mendelsohn (riveting in *Animal Kingdom*, next headlining *Star Wars* spin-off *Rogue One*).

"It was love at first sight," Reynolds says of meeting the Aussie actor, who he spent four and a half weeks with in January 2014, shooting the film on the fly during a road trip from Iowa to New Orleans. "We moved from state to state in a car that we were actually using in the film, and we had a cameraman in the back. Some days we would go from Alabama to Mississippi to Louisiana. We would just hop in the car together. The cameraman would be in the back seat and he would just film us talking."

Shepherded by writer-directors Anna Boden and Ryan Fleck (*Half Nelson*, *Sugar*), the duo revelled in the free-wheeling style of filmmaking ("we didn't even have trailers, we didn't want any of that stuff"), and their characters' fraught pairing harks back to intimate '70s classics like *Midnight Cowboy* and *The Gambler*. "They're both guys in their own version of a torture shame spiral, to some degree," Reynolds says. "But it's kind of funny watching them move across the US like a wrecking ball. I mean, they're really falling apart as they go. For some reason, there's something incredibly charming about watching smart characters fall apart."

If the seat-of-their-pants approach to shooting seemed dicey, Reynolds' next film makes *Mississippi Grind* look like >>

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RYAN REYNOLDS

RD





Ryan's all right: reprising his role as masked merc Deadpool and (right and below) as gambler Curtis in *Mississippi Grind*.

a safe bet. In uber-violent superhero actioner *Deadpool*, Reynolds reprises the 'Merc with a Mouth' anti-hero he played in *X-Men Origins: Wolverine*. But while the character's treatment at that movie's climax (bald head, sewn-up mouth) earned considerable fan ire, Reynolds has spent the better part of a decade attached to a spin-off.

That in itself seems a bit of a gamble, not least because Reynolds' comic-book movie history is patchy at best. There's a sense, though, that he's finally found the perfect superhero in Deadpool – one whose dark humour and impressive physicality plays to the actor's strengths. With Reynolds guaranteeing that *Deadpool* will stick to the gallows humour and fourth-wall-breaking spirit of the comics, he has the fans on side, too. "The mouth is not at any point in our film sewn shut," he assured them at Comic-Con in July, taking a break from filming in Vancouver with director Tim Miller.

And when the red-band *Deadpool* trailer landed in August – showing off the titular, cancer-riddled anti-hero quipping and flipping automobiles – the positive online reaction validated Reynolds' dedication to getting the film made. He'll take little credit for it, though. "There's been a lot of talk about how I was instrumental in getting it made, which isn't true at all," he says modestly. "I wouldn't say I spent every single day emailing the studio heads at Fox saying, 'You've got to make this movie.'"

He *did* lend his voice to test footage that leaked online in July 2014, though. "The fans are the ones that saw that leaked test footage – which really was never meant for anyone besides in-house studio people. That's really what got it made," he says. "But what I'm most proud of is we got to make the movie in the way it should have been made, which is rated R at a very modest budget."



While 2016 is packed full of other superheroes, *Deadpool* is first out of the stalls, opening in February, a whole month before *Batman V Superman: Dawn Of Justice* (and *Captain America: Civil War* and *X-Men: Apocalypse* are both close on his heels). Reynolds isn't intimidated, though. "I mean, Deadpool's greatest superpower is annoying the shit out of people, so I imagine that he would spark a heavy wave of ire from any one of those groups," he jokes of what would happen if Deadpool ever met his competitors.

As his forties loom, it's clear Reynolds is an actor increasingly comfortable playing by his own rules. Now married (to *Gossip Girl* star Blake Lively) and father to their nine-month-old baby daughter James, he's not interested in the hustle and bustle of Los Angeles, preferring the more even keel of New York. "When you're in Los Angeles, there's a tendency to feel like you're in the high-school cafeteria all day," he says. And with nothing apart from a cameo in CIA thriller *Criminal* on the agenda after *Deadpool*, it seems Reynolds is taking a moment to reflect before he rolls the dice again.

"I wish I had more opportunities like this," he admits of *Mississippi Grind*, hinting indie cinema is where his heart really lies. "To be perfectly honest, a lot of times they're offered to other guys before they're offered to me. I love the physicality of disappearing into a role. In the studio system, the last thing they want you to do is disappear into the role. They want a version of you that has tested high." He pauses, then adds with the certainty of a man used to the risks of working in the entertainment industry: "At the end of the day, if you have any fucking sense in between your ears, you're just grateful that you're a working actor."

"WE'VE MADE DEADPOOL IN THE WAY IT SHOULD HAVE BEEN MADE"

ETA | 23 OCTOBER
Mississippi Grind opens next month.

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BLACK MASS

Here's Johnny...

DIRECTOR Scott Cooper
STARRING Johnny Depp, Joel Edgerton, Dakota Johnson, Benedict Cumberbatch, Juno Temple
ETA 27 November

JOHNNY DEPP IS BACK. AND WHEN WE SAY back, we mean it. Playing real-life Boston crim James 'Whitey' Bulger, Depp has never been so ruthless or raw (or bald or blue-eyed) as he is in Scott Cooper's uncompromising gangster pic. Nor has he been attached to anything so juicy, with Bulger allowed to rule the local underworld with a brother in politics and a childhood friend in the FBI. As Cooper puts it: "You couldn't make this up if you tried."

Still, that didn't make *Black Mass* an easy project to green-light. Several directors were attached, including Jim Sheridan and Barry Levinson, before Cooper (*Crazy Heart*, *Out Of The Furnace*) steered the ship. Even Depp himself briefly dropped out before seeing sense; since the film's rapturous world premiere at the Venice Film Festival, the talk is that the 52-year-old is firmly in the running to secure his first Oscar.

Depp aside, Cooper has gathered together a stunning ensemble, including Benedict Cumberbatch, Dakota Johnson, Juno Temple, Kevin Bacon, Adam Scott and, most crucially, Joel Edgerton as the increasingly corrupt FBI agent John Connolly. "It was like, 'God, he's assembling The A-Team," laughs Edgerton. "I feel like George Peppard is going to come at the end and go, 'I love it when a plan comes together!'"

Adapted from the eponymous book by *Boston Globe* reporters Dick Lehr and Gerard O'Neill, it's Depp's chilling turn that'll send shivers down your spine, far outstripping his other true-life criminal, John Dillinger, in Michael Mann's *Public Enemies*. "With a character like James Bulger, I think you just have to approach him as a human being," he notes. "Nobody wakes up in the morning and shaves or brushes their teeth and looks in the mirror and thinks, 'I'm going to do something evil today.'" Well, maybe...

DADDY'S HOME

DIRECTORS Sean Anders, John Morris
STARRING Mark Wahlberg, Will Ferrell, Linda Cardellini
ETA 26 December

This comedy sees Will Ferrell playing stepdad as radio exec Brad Taggart, whose place in the family home is threatened when his wife's ex-husband, the ridiculously masculine Dusty Mayron (Mark Wahlberg), turns up. Considering the chuckles Ferrell and Wahlberg conjured on *The Other Guys*, their daddy war should bring the house down.

RINGS

DIRECTOR F. Javier Gutiérrez
STARRING Aimee Teegarden, Johnny Galecki, Laura Wiggins
ETA 1 January 2016

Just when you thought it was safe to shove that unlabelled VHS tape back into the player, the *Ring* franchise drags itself out of a well once more. This third entry in the US franchise dumps Naomi Watts and ushers in a new cast of youngsters who'll no doubt face the wrath of shuffling nightmare Samara.

13 HOURS

DIRECTOR Michael Bay
STARRING John Krasinski, Pablo Schreiber, Toby Stephens
ETA 29 January 2016

Michael Bay takes a break from robots in disguise to helm this dramatic re-enactment of the terrorist attack on an American diplomatic compound in Benghazi on 11 September 2012. Krasinski, Schreiber and Stephens play the "last resort" security team sent in to help reclaim the compound.

COLLIDE

DIRECTOR Eran Creevy
STARRING Felicity Jones, Nicholas Hoult, Anthony Hopkins
ETA 6 November

Director Eran Creevy returns with an action-packed thriller based in Munich, where an American backpacker signs up as driver for a gang of drug smugglers, only to go on the lam. With that killer cast, and a director who's no stranger to tension-cranking action, this should be stylish stuff.

THE HALLOW

DIRECTOR Corin Hardy
STARRING Joseph Mawle, Bojana Novakovic, Michael McElhatton, Michael Smiley
ETA 13 November

Drawing on horror classics like *The Evil Dead* and *Don't Look Now*, this Irish scare flick plunges head first into the forests of Ireland, where conservationist Adam Hitchens (Joseph Mawle) must protect his family from no-good insects. Debut director Corin Hardy describes his film as a "fairytale grounded in reality". Next up, he's directing *The Crow* reboot.



HEAT INDEX
AWARDS BUZZ FOR CRANSTON

TRUMBO

Bryan Cranston takes on Hollywood in a war of words...

DIRECTOR Jay Roach

STARRING Bryan Cranston, Elle Fanning, Diane Lane, John Goodman, Helen Mirren

ETA 22 January 2016

"We do what everyone says we can't; we write," says scribe Dalton Trumbo (Bryan Cranston) in this period biopic from director Jay Roach. Chances are if you've seen *Roman Holiday* (1953) or *The Brave One* (1956), you'll be familiar with what Trumbo ends up scribbling – he won Best Screenplay Oscars for both but, in a curious twist that wouldn't feel out of place in one of his scripts, he was unable to accept the awards himself.

After aligning himself with the Communist Party in 1943, Trumbo was blacklisted by the entertainment biz and had his name removed from movie credits. "There was bad faith and good, honesty and dishonesty," Trumbo later recalled of that dark time, and Roach's biopic (a change of pace for a director best known for the *Austin Powers* and *Meet The Parents* films) delves into the writer's fight against studio bosses – and the US government.

With Cranston donning specs and an impressive 'tache for the role, he's all but guaranteed an Oscar nomination of his own, and he's got fantastic support as Trumbo finds both allies (John Goodman, Elle Fanning) and enemies (Helen Mirren as gossip columnist Hedda Hopper) while secretly scribing some of the best films in Hollywood.

ROOM

Family strife...

HEAT INDEX
HOT TALENT ADAPT AN AWARD-WINNING BESTSELLER

DIRECTOR Lenny Abrahamson

STARRING Brie Larson, Jacob Tremblay, Sean Bridgers, Joan Allen, William H Macy

ETA 29 January

It's hard to think of a better person than Lenny Abrahamson (*What Richard Did*, *Frank*) to direct an adaptation of Emma Donoghue's disturbing and deeply moving 2010 bestseller. Donoghue, who also wrote the screenplay, conceived the story after news broke of the Fritzel case. She tells of a mother (Brie Larson) and her young child (Jacob Tremblay) entrapped in a cramped space, with their captor, Old Nick (Sean Bridgers), bringing supplies and the terror of potential abuse.

The question is, how to adapt such material without rendering it entirely unpalatable for viewers? "The interesting thing about the story is that it opens in the darkest place, so everything after that is a journey out," says Abrahamson. "The two characters are habituated, so you're not watching people in distress. You're watching people who have constructed a life, and you're observing a boy who's having a childhood through his mother's amazing ingenuity and courage and love."

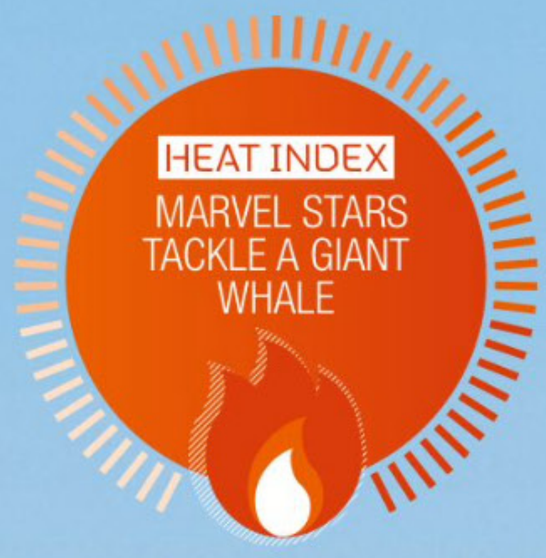
Larson and the eight-year-old Tremblay became firm buddies on set, and Abrahamson is quick to praise his leading lady: "She has to be extraordinary, but in a way that people are capable of being as it's emblematic of any mother's capacity to make sacrifices for her child. She's a superb actress."



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IN THE HEART OF THE SEA

Thor and Spidey versus Moby...



DIRECTOR Ron Howard

STARRING Chris Hemsworth, Benjamin Walker, Cillian Murphy, Tom Holland

ETA 26 December

Ron Howard's whaling epic was originally set to reach shores in March rather than Christmas. Thanks to the delay, its cast can now boast not one but two Marvel icons: Chris Hemsworth and new Spider-Man Tom Holland. "I'm a huge Marvel fan so obviously meeting Chris for the first time was quite a big thing," Holland tells *TF* on a set visit some time before the MCU came calling. Holland plays cabin boy to Hemsworth's first mate – not that it makes any difference to the large, angry sperm whale intent on sending all and sundry to Davy Jones' Locker.

In The Heart Of The Sea is set (mostly) aboard *The Essex* – the 19th-Century Nantucket whaleship whose ill-fated voyage inspired Herman Melville to write *Moby Dick*. "The non-fiction version of it is fascinating," says Hemsworth, on a break from bobbing about in a water tank at Leavesden Studios. "What these men went through, their extremes of suffering... it's an epic tale of survival."

Filming wasn't plain sailing either, according to helmsman Howard. "I'd say it's been the most challenging movie I've made since *Apollo 13* [*in 1995*]," he says. "And in some ways even more so." The characters are more complex, the circumstances more dire – with "moral issues" that come into play, he teases. And with Howard determined keep the action as grounded as possible – so to speak – a good chunk of shooting took place in the ocean (amongst the Canary Islands).

Heavy weather, then, but the cast kept their heads above water – not least Holland. "He's an absolute pro," says Howard, praising his young star's stage-honed steeliness. "I think he's so disciplined from his *Billy Elliot* [The Musical] experiences," the director reckons. "He was right there with the other guys, never batting an eye, no matter how miserable, hungry, wet, chaffed or sunburned they were!"



Dead man walking: Victor Frankenstein (James McAvoy) plays God.

HEAT INDEX
PROF X AND HARRY POTTER BROMANCING IN A LITERARY CLASSIC

DIRECTOR Paul McGuigan

STARRING James McAvoy, Daniel Radcliffe, Jessica Brown Findlay, Andrew Scott, Charles Dance

ETA 4 December

Total Film crushes peanuts in olde worlde paper cornets underfoot as we enter the world of *Victor Frankenstein*, Mary Shelley's classic gothic tome re-imagined as a buddy movie by *Chronicle* and *American Ultra* scribe, Max Landis (yep, son of *American Werewolf* creator, John). It's March 2014 and we're at Shepperton Studios where a huge Victorian circus tent has been created for a 360 degree set – the background for dodgy doc Frankenstein (James McAvoy) and limping hunchback Igor (Daniel Radcliffe) as they first meet-cute. In this tale Igor is no stumbling body-snatcher simply doing Dr F's bidding; rather he's a disabled and disadvantaged bright spark who partners with Frankenstein in his bid to push medical science to the very edge. All set against the crunching, clanging advancement of the Industrial Revolution.

Judging from the recent quippy trailer, *Victor Frankenstein* is pitched in the style of Guy Ritchie's *Sherlock Holmes* – classic characters re-tooled for modern bromance. The sewn-together body parts of an '80s cop movie, period adap and a franchise origin story, if you will. "There are things that you'd want to see out of the original," admits McAvoy between takes. "The archetypal mad doctor, mad scientist. And that's perfectly there, in bucketloads." But there's also plenty of modernity, comedy, action and, as befits a film dealing in anatomy, bodily fluids.

"One of the most stomach-turning scenes in the film will probably be the scene where I go from being a hunchback to not being a hunchback any more," says Radcliffe with some glee during a break. "It involves... I don't want to say, because it's so gross, I'll ruin it." Is it pus-related, *TF* ventures? "It *is* pus-related. Good guess! And James gets rid of it himself in a very visceral way – which I'm sure you will enjoy. But it definitely was one of those scenes where our producers were going, 'Guys, can you just do one [*take*] where you do a less disgusting version of it?' And we were like, 'No, no, no!'"

Aiming to be as scary as it's fun, the team on *Victor Frankenstein* aren't that concerned with pussyfooting around the original text. "[*Frankenstein*] has always been a mad scientist with funny hair – and that's it," shrugs director Paul McGuigan. "He's not really had a backstory. So we give him one – a backstory that we've chosen to make up. So there's not a reverence to the book. I think sometimes people are over-reverent about it. I don't know if you've ever read it, but it's as dull as dishwater, man. In a way, my catchphrase is always: 'If you love the book, you'll hate the movie.' It's that kind of twisting of it."

McGuigan certainly knows how to give a classic a twist, having helmed episodes of BBC's *Sherlock*, and he's brought an element of it to this project in the shape of Moriarty himself, Andrew Scott, who'll be playing Radcliffe and McAvoy's nemesis, Turpin. That, and the bromance – which seems to reflect the real-life mutual respect between the two leads. "I've enjoyed all aspects of working with him, but the physical side is one that really sets him apart from a lot of people," says Radcliffe of McAvoy. "He has thrown me around in this film... pretty much our first day was him repeatedly slamming me against a pillar, so that set the tone. I like to think that I've been the most willing victim that he's ever had as an onscreen partner." Aww... **JC**

BLOOD BRO

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THERS

Daniel Radcliffe and James McAvoy aim for a monster hit with 'bromance' **Victor Frankenstein.**

THE WINTER PREVIEW

THE Q





UIET MAN

Laid back and humble, it's easy to forget that Irish actor **Domhnall Gleeson** is one of Hollywood's hottest young actors. Whether he's charming in period drama Brooklyn or brooding in blockbuster Star Wars: The Force Awakens, Total Film discovers he's all about keeping it real.

WORDS **JOSH WINNING** PORTRAIT **BJORN IOOSS / TRUNK ARCHIVE**

Domhnall Gleeson is master of the understatement. Ensconced in a classy Soho hotel, the 32-year-old actor is plane-fresh, having just flown in from his hometown of Dublin, and casually pours *Total Film* a glass of sparkling water when *Star Wars* inevitably comes up. "I mean, I know everything about it and I think that it's going to be very good," he says casually when we ask what he, as one of the few people who've touched the script for *Star Wars: The Force Awakens*, actually knows about the film. "The stuff I know is pretty cool... It's pretty cool..."

It's hard to imagine anybody else being quite so composed about J.J. Abrams' intergalactic blockbuster, which isn't only the first *Star Wars* film since 2005's *Revenge Of The Sith*, but also the first in Disney's ambitious 'expanded universe' set of *Wars* movies. Things have been "particularly hectic" for Gleeson over the past 12 months, though. His new film, poignant Nick Hornby-scripted drama *Brooklyn*, debuted to rave reviews at Sundance in January and bows at the London Film Festival this month. Meanwhile, Gleeson has jetted between British Columbia (shooting Leonardo DiCaprio western *The Revenant)*, Georgia (for Tom Cruise's CIA thriller *Mena*), and various sound stages at London's Pinewood Studios for *Star Wars: The Force Awakens*.

From the outside, it looks like he hasn't had much time to stop and enjoy the view. "Maybe it seems that way, but it doesn't really feel that way," he muses, reclining in a comfy chair in the hotel's low-key library room. "The last year has been hectic, but I've been home and had time to travel and get around. I've certainly been very lucky with the work I've been able to do, so that's been great." Home is Dublin, where Gleeson grew up. His parents still live just "down the road, and my friends are around the corner" and, despite the ubiquitous lure of Hollywood that comes with having an impressive, expanding CV, Gleeson has no plans to relocate. "I don't feel any kind of desire to get out of Dublin," he says.

Sitting cross-legged in an armchair, heavily bearded (for his role in *Mena*) and wearing a blue T-shirt and black jeans over red Converse, he has the relaxed aura of an eternal student. It's not difficult to see why he's been described as "so good and so smart" by bigwigs like J.J. Abrams. Animated but not manic, he never sits still for long, looking you right in the eye when he speaks and more than slightly resembling his famous father, Brendan Gleeson, with whom he's worked numerous times, most recently in black comedy *Calvary*. ("People always want to ask me about my dad," he's said. "Which I get because he's a phenomenal actor, and that's for the world, that's out there.")

There's nothing faux-starry about Gleeson, and his modest everyman appeal is readily apparent in *Brooklyn*, John Crowley's stirring adaptation of Colm Tóibín's 2009 book of the same name. Set in 1950s Ireland, it follows young Eilis Lacey (Saoirse Ronan) as she escapes her hometown of Enniscorthy in favour of the bright lights of New York City. After falling for local man Tony (Emory Cohen), tragedy prompts her return to Enniscorthy, where she encounters the reserved and charming Jim (Gleeson). Tempted anew by >>



Embracing: Gleeson with Saoirse Ronan in *Brooklyn*.



Interrogating: opposite father Brendan in *Calvary*.

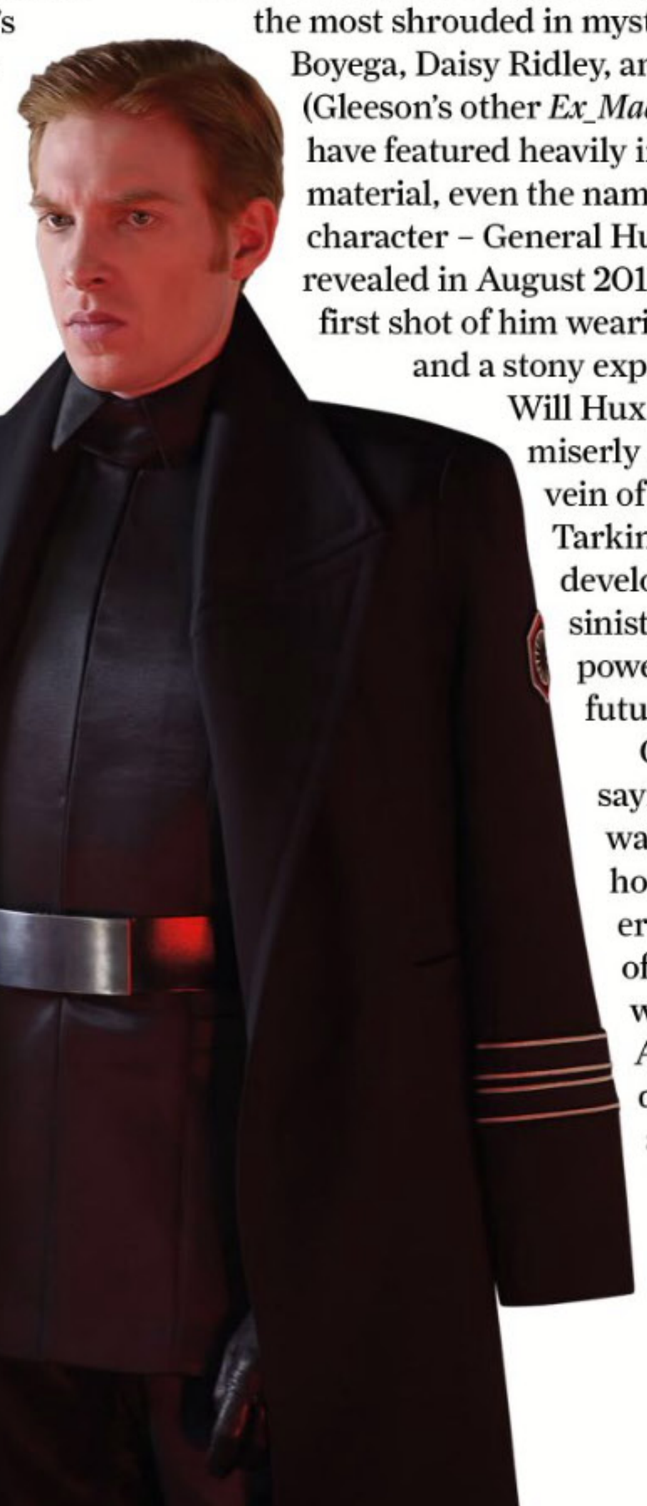
the comfort of familiar surroundings, Eilis is torn between staying in Ireland or returning to the life she's created for herself in Brooklyn.

"It's quite a grown-up take on what it is to be in love," Gleeson says, sipping his water. "It appears to me that it's possible she's in love with two men simultaneously – or not in love with either of them, which might be more interesting!" It was Gleeson's love for Crowley and Ronan that prompted him to sign on for the role. He adds: "It was quite a strange, difficult job to take on. My part is quite sealed off from the rest of the movie, it's in the latter stages and it's only 20 minutes. But Saoirse's amazing in it, like really brilliant, and I think John did a great job. I'm very proud to be in the film; it's one of the good ones. It feels honest, I think."

Honesty is a quality Gleeson has brought to many of his characters, whether he's perched opposite Michael Fassbender in a papier-mâché mask (*Frank*) or falling for the charms of Alicia Vikander's mesmerising AI (*Ex_Machina*). "He thinks very deeply about his roles and there's an intensity to him," Crowley has said, and he's not wrong. In just five years, Gleeson's proven himself to be an incredibly diverse talent, finding his acting feet in 2010 with Coen brothers western *True Grit*, just a year before he got his first dose of franchise fever playing Bill Weasley in *Harry Potter And The Deathly Hallows*. Since then, he's brought clear-eyed intensity to everything from *Dredd* and *Anna Karenina* to Richard Curtis comedy *About Time*.

"I just like stories that keep me turning pages," he says, hinting at a restless appetite for creativity that's seen him contributing sketches to Irish show *Your Bad Self*, landing a Tony nomination for his role in *The Lieutenant Of Inishmore*, and even directing his dad in short film *Noreen*. He has the kind of dedication directors dream of ("Do whatever it takes," he says of the dramatic weight loss he undertook for Angelina Jolie's war flick *Unbroken*), which has undeniably aided his rapid rise through the Hollywood ranks. Each movie choice has been a bold step in a new direction, leading him all the way to the actor's Holy Grail: *Star Wars*.

Of all the new characters in *Star Wars: The Force Awakens*, though, Gleeson's has remained the most shrouded in mystery. While John Boyega, Daisy Ridley, and Oscar Isaac (Gleeson's other *Ex_Machina* co-star) have featured heavily in promo material, even the name of Gleeson's character – General Hux – was only revealed in August 2015, alongside the first shot of him wearing black robes and a stony expression (left).



Will Hux turn out to be a miserly henchman in the vein of Peter Cushing's Tarkin? Or could he develop into a more sinister, Vader-like powerhouse in future Episodes?

Gleeson's not saying, clearly wary of the spoiler hounds. He even errs on the side of caution when we mention that Abrams has described Hux as "merciless". "Is that what he said?" he muses, before laughing, "Yeah, I mean you look at him and you realise he's not a good guy! He's got an English accent so he can't be good. Uh... Yeah, it's fun to do different things. I hadn't played anybody like that before. *Star Wars* is amazing, J.J. Abrams is amazing, but the thing to do was play something different. That's what got me really excited."

Attempting to get further details out of him is as difficult as levitating an X-wing out of a Dagobah swamp ("The only problem would be if I dozed off on a plane and started talking about it in my sleep," he jokes), but Gleeson can't help lighting up when he recalls first stepping onto the film's impressive sets at Pinewood. "That does sort of take your breath way," he grins. "That's one of those 'pinch me' moments. I experienced it in a major way on *Harry Potter* and it's a similar thing with *Star Wars*, except you look down and you're in the gear and you have stuff to say and you're like, 'Holy God.' And yes, it's very difficult to remain cool about stuff like that. There's no two ways about it, it's totally brilliant."

He takes another sip of water, perhaps to prevent any more secrets spilling out, and instead reveals he went back and watched the original *Star Wars* trilogy before filming "to get a feel for where we were headed". But the actor doesn't feel any pressure to correct the mistakes committed by the less-loved prequels. "I had nothing to do with the original trilogy or with the prequels, so any credit for any of those films, or anything which isn't of credit for any of those films, I can't carry with me," he acknowledges diplomatically. "All you can concentrate on is the one in front of you, and trying to make your small bit of it as good as possible. Anything else is unhelpful."

Still, he's aware that *Star Wars* could have a huge impact on his career. With its $200m budget and an entire expanded universe

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Developing: as coder Caleb in robo-drama *Ex_Machina*.

"IT'S VERY DIFFICULT TO STAY COOL ABOUT STUFF LIKE STAR WARS. IT'S TOTALLY BRILLIANT"

dependent on its success, it's easily the biggest film on his CV – and in an age of vocal social media types, signing on wasn't the easy decision you might expect. "When I took the *Star Wars* gig I was a little concerned, 'Am I inviting something on myself?'" he admits. "But that's boring and they're my concerns. Anybody reading this would say, 'Shut up, I don't want to hear about your troubles,' and they'd be right."

Gleeson's far more interested in tackling the challenges of his day job – and there were challenges aplenty on *The Revenant*, the gritty western starring DiCaprio as 19th century frontiersman Hugh Glass [*see page 93*]. Director Alejandro G. Iñárritu (*Birdman*) took his cast off to the wilds of British Columbia for a gruelling location shoot in which he pledged to make them "feel pain", but Gleeson's memories of it are nothing but positive. "It was one of those where you hear about it and you're like, 'Whatever I can do to do this!'" he says. "And then we had a great group of guys out there. Alejandro wanted to push us, and that was the right way to go about making the film. I saw some of it recently and I was like, 'Fucking right!' They hardly make movies like that any more."

You could argue they hardly make actors like Gleeson any more, either. He's not on Twitter, you won't find pictures of him in any of the gossip rags, and he's that rare thesp who lives for the work. There are echoes of his genial *Brooklyn* character in the thoughtful way he answers questions (not to mention his loyalty to his hometown), whether stroking his "luxurious" beard while discussing what it's like to be in a room with Tom Cruise ("he's great, he's got so much energy"), or swatting away any suggestion that he could end up as famous as DiCaprio ("he's the only person in the world as famous as him!").

Frank and easy-going, Gleeson's humility makes it easy to forget that his body of work is already enough to make his nearest competitors sweat – not to mention he's about to appear in the biggest movie of the year. "It is funny being in on a secret," he says of the enormous furore surrounding *Star Wars: The Force Awakens*. "Like when I met Oscar Isaac when we were doing press for *Ex_Machina*, we were all, 'Isn't it hilarious that we know things that other people don't?' That's kind of great." Spoken like a true master of the understatement. TF

ETA | 6 NOVEMBER
Brooklyn opens next month.

DOMHNALL GLEESON

LOVE THE COOPERS
DIRECTOR Jessie Nelson
STARRING Diane Keaton, John Goodman, Olivia Wilde, Amanda Seyfried, Marisa Tomei
ETA 4 December

"I want everyone to have the memory of a perfect Christmas," says Charlotte Cooper (Diane Keaton) in this festive chuckler, which of course means things go a bit wrong when she gets her brood together. Director Jessie Nelson previously wrote *Stepmom* and *Corrina, Corrina*, so this should tug the heart strings while we giggle into our eggnog.

SPOTLIGHT
DIRECTOR Tom McCarthy
STARRING Rachel McAdams, Mark Ruffalo, Michael Keaton
ETA 26 January 2016

"Something about it just spoke to me," director Tom McCarthy says of *The Boston Globe*'s 2002 coverage of the Massachusetts Catholic sex abuse scandal. Cue this disturbing thriller starring McAdams and Ruffalo as reporters attempting to expose predatory priests. Is that the Academy calling?

THE DRESSMAKER
DIRECTOR Jocelyn Moorhouse
STARRING Kate Winslet, Liam Hemsworth, Hugo Weaving
ETA 20 November

Kate Winslet loves a good period drama. Here she's '50s dressmaker Myrtle Dunnage, whose return to a small Australian town sees her smooching dashing young Teddy (Hemsworth) and ruffling the feathers of Sergeant Horatio (Weaving) as rumours swirl about her supposedly murderous past.

STEVE MCQUEEN: THE MAN & LE MANS
DIRECTOR Gabriel Clarke, John McKenna
STARRING Steve McQueen, Chad McQueen, John Sturges
ETA 20 November

During production of 1970 racing movie *Le Mans*, Hollywood legend Steve McQueen's professional and personal lives were put through the wringer. The perfect period, then, for this doc to cover. "It's the story of his pursuit of the ultimate racing movie," says co-director Gabriel Clarke, who mixes archive interviews with never-before-seen footage.

PAWN SACRIFICE
DIRECTOR Edward Zwick
STARRING Tobey Maguire, Peter Sarsgaard, Liev Schreiber
ETA TBC

Maguire plays American chess superstar Bobby Fischer, who goes up against Russian champ Boris Spassky (Schreiber) at the height of the Cold War. "It works as a sports movie," says director Edward Zwick. "This isn't just a movie about chess."

THE DANISH GIRL

Redmayne and gain...

DIRECTOR Tom Hooper

STARRING Eddie Redmayne, Alicia Vikander, Amber Heard, Ben Whishaw

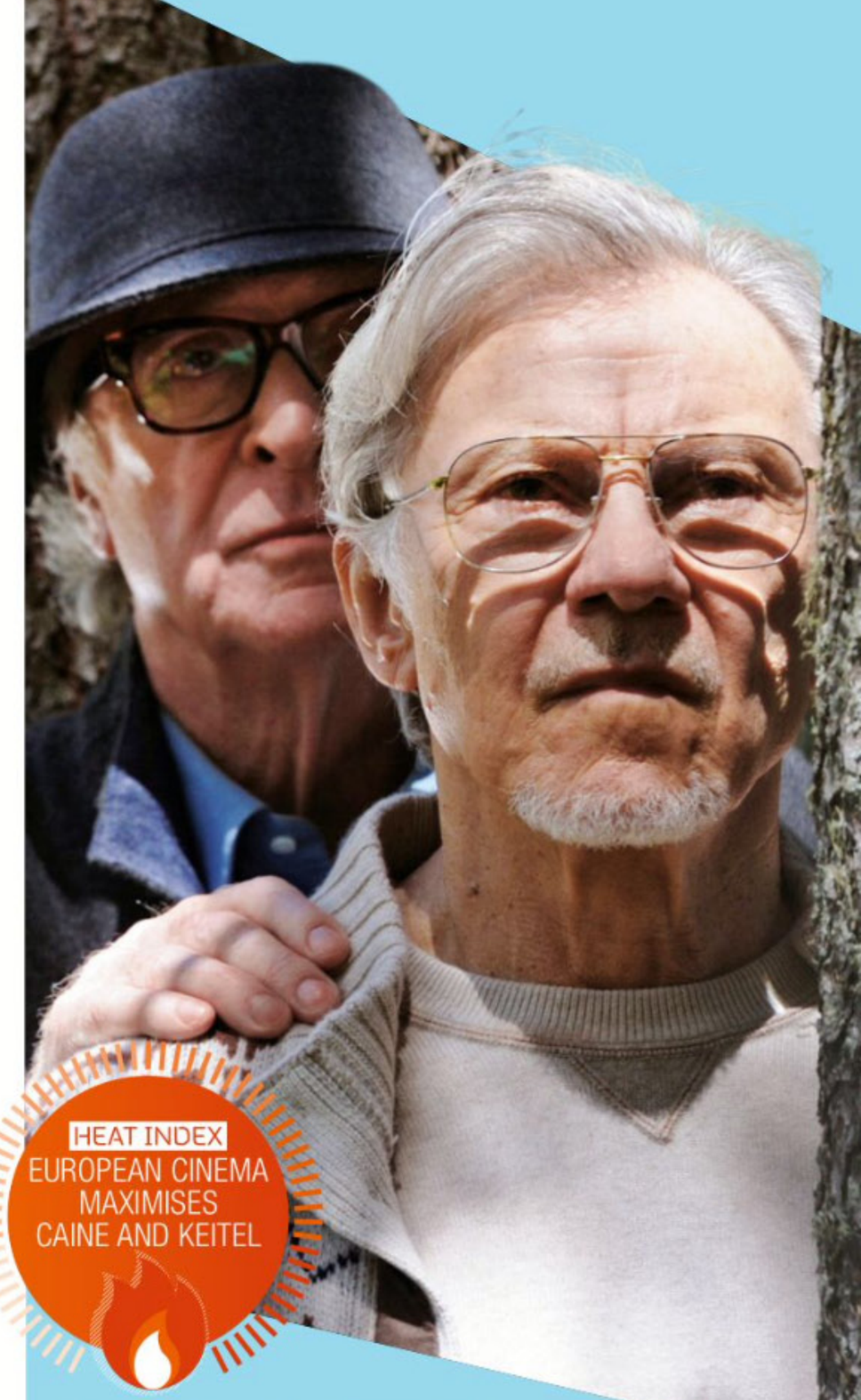
ETA 1 January 2016

Newspapers will be prepping their 'Changing Man' headlines already, but don't tell Eddie Redmayne. Although his latest role seems to stick to the shape-shifting thrust set by his Stephen Hawking, Redmayne reckons Method-style transformation is not the point. "If your dream is to tell stories, interesting stories, you play interesting people," he argues. "That's the bottom line."

Lili Elbe fits that bill. Played by Redmayne, the Danish-born artist (formerly Einar Wegener) caused a press sensation as an early recipient of male-to-female gender-reassignment surgery in 1930. Woman-of-the-moment Alicia Vikander plays her wife, fellow artist Gerda Gottlieb.

The adaptation of David Ebershoff's 2000 novel has been long-coming, with Tomas Alfredson/Nicole Kidman floated as an earlier director/star package. But this cast has clout, as does Redmayne's *Les Mis* leader Tom Hooper, directing from Lucinda Coxon's script. A pro at claustrophobic encounters after *Ex_Machina*, Vikander promises great "intensity" from her charged chamber-piece exchanges with Redmayne. As for the 'mayne man, he discussed the role with prominent trans figures (including Lana Wachowski) to craft a convincing portrait. He looks astonishing on the images released, and co-star Matthias Schoenaerts anticipates an Oscar nom for him. "If not just the second Oscar, period," says *The Drop* actor. Keep those headlines open.





YOUTH

Massaging out life's wrinkles...

DIRECTOR Paolo Sorrentino

STARRING Michael Caine, Harvey Keitel, Paul Dano, Rachel Weisz

ETA 15 January

Michael Caine and Harvey Keitel play, respectively, retired composer Fred and film director Mick, two old pals who are chilling at a luxury spa in the foothills of the Alps. Here, wading in the pool and strolling the manicured lawns, their past lives and doddery futures shift into focus, with both men searching their souls to reach often painful realisations.

If that sounds like a downer, it isn't. Written and directed by Italian maestro Paolo Sorrentino (his second English-language movie after *This Must Be The Place*), *Youth* favours wit and warmth over severity. Smaller and gentler than Sorrentino's 2013 masterpiece *The Great Beauty*, the filmmaker describes it as "very simple, very quiet".

"Any actor would want to work with Paolo," says Keitel, "so I sought him out. He allowed me to do a lot of things I wanted to try. He gave me everything I needed." Caine is similarly enthused, saying, "I love this film. I'd have done it for free." He's not quite as taken with the poster, mind, showing him and Keitel soaking their wrinkled bodies in the pool as a beautiful naked lady joins them. "That's youth," he says. "It's a very sad poster. It makes me want to cry."

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HEAT INDEX
TOP-QUALITY CAST TAKING ON AN HISTORIC FIGHT

FREEHELD

More Oscars for Moore?

DIRECTOR Peter Sollett
STARRING Julianne Moore, Ellen Page, Steve Carell
ETA 2016 TBC

Not since Katharine Hepburn in the 1960s has an actress won back-to-back Oscars. Yet, having finally bagged a (long overdue) Academy Award for *Still Alice*, Julianne Moore could well replicate the achievement next February.

In *Freeheld*, she plays Laurel Hester, a real-life police officer battling terminal cancer. The catch? As a lesbian, Hester's partner Stace Andree (Page) wasn't entitled to posthumous pension rights, prompting a deathbed campaign to overturn the law.

If this sounds like a sure-fire recipe for awards contention, it should: the 2007 documentary about Hester's fight on which *Freeheld* is based itself won an Oscar. Add existing nominees Page, Carell and Michael Shannon and this could be a major player.

For Page, also producing, the timing couldn't be better. "To be shooting the movie so soon after coming out [*in 2014*] was some of the most joy I've ever felt on a film set," she explains. "The feeling of being out and playing someone who's gay, and someone whose courage has allowed me to live my life, that feels amazing."

Director Sollett (*Nick And Norah's Infinite Playlist*) is keen to spark debate by winning audiences' hearts, explaining that "LGBT issues are best understood when the political and the personal come together. When they are married – so to speak." Given its stars' pedigree, *Freeheld* is set to achieve just that.

LONDON HAS FALLEN

Time to say goodbye to Big Ben...

DIRECTOR Babak Najafi
STARRING Gerard Butler, Aaron Eckhart, Charlotte Riley
ETA 22 January

HEAT INDEX
BUTLER. ECKHART. EXPLOSIONS



In 2013's *Olympus Has Fallen*, Washington, er, fell, but the day was kind of saved thanks to Gerard Butler's secret service hard-nut Mike Banning and Aaron Eckhart's ass-kicking President Ben Asher. Well, seems like trouble follows these two guys around wherever they go...

London Bridge is falling down as a plot to assassinate world leaders at the PM's funeral leaves Banning and Asher with their work cut out. The film has its work cut out, too – director Fredrik Bond's departure prompted the appointment of little-known helmer Babak Najafi, who has some proving to do, especially after a teaser dropped just before the 7/7 London bombings anniversary drew accusations of insensitivity and a delayed release (dodging clashes with *The Martian*) stoked concerns.

No-one accused *Olympus* of subtlety but it performed solidly, and this transatlantic sortie should follow the principle that if it ain't broke, blow it to buggery. So if you fancy some unpretentious post-Christmas action, our hero reckons *London* kicks *Olympus*' jacksy. "It's more tense, scary and also has a hell of a lot of humour in it," promises Butler, who's helped by Charlotte Riley's MI6 agent this time round. If audiences rise, say "au revoir" to Paris next.

HE CAPPED A DAZZLING 20-YEAR CAREER WITH AN HISTORIC PERFORMANCE IN 12 YEARS A SLAVE. NOW,

CHIWETEL EJIOFOR

IS STARRING IN RIDLEY SCOTT'S SCI-FI EXTRAVAGANZA THE MARTIAN AND GEARING UP FOR MARVEL'S DOCTOR STRANGE. "I'M VERY EXCITED, THEY ALLOW FOR A REAL RELEASE OF THE IMAGINATION," HE SAYS.

WORDS **JAMIE GRAHAM** PORTRAIT **CONTOUR BY GETTY IMAGES**

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CHIWETEL EJIOFOR



Chiwetel Ejiofor is a busy man. Currently starring to rave notices in a contemporary re-staging of 15th-century morality play *Everyman* at the National Theatre ("Chiwetel Ejiofor is magnificent, holding the stage effortlessly, conveying real mortal terror and deeply moving humility," gushes the *Financial Times*), he's this morning posed for a photo shoot and now meets *Total Film* for lunch in a quiet Marylebone brasserie. Arriving apace, 10 minutes late, he pours a glass of still water and gulps it down, pours another. A starter portion of thai crab salad duly ordered, he launches straight into discussing *The Martian*, the Matt-Damon-stuck-on-Mars sci-fier in which he plays Venkat Kapoor, Director of the Mars Mission at NASA's Johnson Space Center in Houston.

"Ridley called and I went round to meet him at his office," he begins, fixing *Total Film* with those big deep eyes which have critics scrabbling for adjectives like 'humanity', 'dignity' and, as above, 'humility'. "I loved working with him on *American Gangster* – I had a blast. He's a great filmmaker. He's got this incredible vision. The attention to detail, it's amazing. We talked about *The Martian* in broad terms. By the time we'd finished chatting, I was really excited by the whole prospect. But I had a lot of reading up to do..."

Talented as he is – Spielberg cast him in *Amistad* when he was just three months into his three-year course at The London Academy of Music and Dramatic Art – Ejiofor does the work. When he was cast in *12 Years A Slave* as Solomon Northup, a free man living in New York who is sold into slavery in Louisiana, he learned to play the violin, collected slave stories and did physical labour to better understand the role. The result was an Oscar nomination and a BAFTA win to go with his 2008 Best Actor Olivier Award for *Othello*, and his OBE (also in 2008) for Services To Drama – elevated to a CBE this year.



KOBAL

'WORKING WITH STEPHEN FREARS, I FELL IN LOVE WITH FILMMAKING, WITH THE PROCESS OF CINEMA'

The son of Nigerian parents who moved to London to escape civil war, his father, a doctor, died in a car accident which left 11-year-old Ejiofor with scars on his forehead and wrists. He lived with his mother, a pharmacist, in Forest Gate, and started acting in plays at Dulwich College aged 13. The National Youth Theatre and a stint as Othello at the Bloomsbury Theatre in 1995 (and then again in Glasgow in 1996) followed, and a screen debut in TV movie *Deadly Voyage*. Then came *Amistad*, launching a stage, TV and film career of rare distinction, though it was his terrific lead performance in Stephen Frears' 2002 immigrant-drama/thriller *Dirty Pretty Things* that really put him on the map – films like *Love Actually*, *Melinda And Melinda*, *Serenity*, *Kinky Boots*, *Children Of Men* and *Inside Man* followed.

But, post-*12 Years A Slave*, Ejiofor has again moved up a level. He will always migrate to where the work is most interesting, be that movies, TV or *Everyman* at the National, but his cinema slate catches the eye now more than ever: the US remake of super-dark Argentinian thriller *Secret In Their Eyes* that also stars Nicole Kidman and Julia Roberts; alongside Margot Robbie and Chris Pine in post-apocalyptic thriller *Z For Zachariah*; and a certain *Doctor Strange* for Marvel, playing supervillain Baron Mordo.

But first there's that mission to get Matt Damon home from Mars...

How did *The Martian* come about? You've worked with Ridley Scott before. Did he get on the blower and ask you?

Exactly. He was talking me through how far they've got with Mars at the moment. He knew all about the spaceships that would get to Mars, and how the various missions would work. And also, everything that had been left to date on Mars, and how that fits into the story. Just encyclopaedic knowledge.

You put in a lot of research. Was it important to you to understand the science rather than just mouth the tech-speak?

Definitely. It's about making sure you know exactly what everything is and what everything

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Space man: Ejiofor plays NASA mission director Venkat Kapoor in *The Martian*.

does and what all the options are for [*Matt Damon's character*] Mark Watney. It was fascinating. I got to speak to people from the space programme. I got to talk about some of the issues that had happened as well – how things go wrong. They got to the bottom of the Challenger disaster; it was unexpectedly cold that morning in Florida, and the cold sealed the rubber on the engines so that when it blasted off and it heated up, instead of expanding like it normally would, it had frozen and cracked. That's what blew the ship up.

The pressure of the job is severe. But your character retains a sense of humour...

He's got a wit to him, a certain playfulness, which you need. It's something I talked about with Ridley very early on, that you can't be this buttoned-up, buttoned-down, strait-laced science guy. Ridley was like, "I think he's got a bit of style." [*laughs*]

Scott is renowned for scale but he's also careful to create a good environment for actors, isn't he?

Yeah. He has the size but it's also deeply specific. You feel very supported on a Ridley Scott set because everything seems so authentic. You're in a 360° world. By the time you walk into the building – this building in Budapest – you immediately feel as if you're in NASA. It's stuff that you never even see on camera, like lines and lines of offices with different departments. I remember the same thing happened on *American Gangster*. It was almost imperceptible when you crossed into the 1970s up in Harlem, but suddenly you look around and everything's changed; it's gone back in time, on the street. He creates worlds.

You couldn't have imagined such gigs when you started out. What made you want to act?

It struck me when I was 13. I was in school at Dulwich College, doing plays. I think I just got interested in the literature, mainly. Maybe it was *Henry IV Part 1* or something that we were studying at school. Ordinarily, I would have been bored out of my mind on a wet Wednesday, but for some reason, something in it really spoke to me; the poetry of it, the truth-telling of it. I thought: this is really interesting because Shakespeare's speaking something that I understand. Before that, you just think it's this distant thing you've got to learn so you can pass your exams. I went down to the theatre and did a show there. There was also a girl I kind of fancied [*laughs*]. I suddenly realised: this acting malarkey has a lot to offer [*laughs*]. The spiritual *and* the physical!

You'd only just began at the London Academy when Spielberg came knocking. Was it an easy decision to quit for a part in *Amistad*?

There was a point when I thought I could come back, actually. But it was just such a phenomenal experience and such an interesting time that it felt completely crazy to then do another three years in drama school and then come out. So I felt like, "Now is the time to knuckle down and get on with it."

It must have been daunting to suddenly be on a set of that size, with those people?

I was kind of shocked by it. But also, you're a bit precocious at that age. For as much of you that is aware that something special has happened, there's also a part of you that is like, "Well, this is just my life." It's only when you're older you understand how rare those set of circumstances are. So I found myself trying to talk to Spielberg: "When I was doing *Julius Caesar* for the National Youth Theatre..." I didn't know anything. He was very generous with me. Sometimes [*laughs*].

You went on to work for directors like Stephen Frears, Woody Allen and Joss Whedon. Was there a game plan?

No. When I got back to London, I wanted to work on stage. There was opportunity to extend the stay in Los Angeles and start a film career there, but I opted to come back because all of my ambitions were in the theatre. I didn't at that time consider myself to be a film actor. I'd done a film or two – or a television thing and a film – but I still felt like a theatre actor, really. So I went to the National Theatre with *Blue/Orange* with Bill Nighy and Andrew Lincoln, and we took that into the West End. Then *Dirty Pretty Things* changed the direction of a lot of things. Working with Stephen Frears, I really fell in love with filmmaking, with the process of cinema. I began to discover that it was something I wanted to pursue more, and that I felt attuned to. >>

FIVE STAR TURNS

ELECTRIC EJIOFOR...



1 DIRTY PRETTY THINGS 2002 ★★★★

Ejiofor truly made viewers, critics and directors sit up with his profound turn as a Nigerian immigrant who stumbles upon an illegal surgery scheme. "It was important to play him not as someone who was declamatory or excessive," says Ejiofor. "He's dealing with trauma and stress and internalising his emotions."



2 SERENITY 2005 ★★★★

Joss Whedon's (sp)ace adventure is a spinoff of his cancelled TV show, *Firefly*, with the crew of the titular craft flying into an intergalactic conspiracy. There's smart action, snappy one-liners and squabbles in technobabble. Ejiofor is the big bad, playing it calm and composed. "It's a terrifically written role," he says. "Strong, incredibly detailed."



3 KINKY BOOTS 2005 ★★★

From the team who gave us *Calendar Girls* (wait, come back...) comes the uplifting tale of Joel Edgerton's Northampton shoe factory, staving off closure by specialising in glamorous boots for transvestites. Our man is resplendent as Simon/Lola, looking killer in sequins. "It was like I had been released," he grins of the first time he slipped on the wig.



4 2012 2009 ★★★

With *Doctor Strange* pipelined, don't forget that Ejiofor is no stranger to spectacle having starred in Roland Emmerich's global disaster movie (it took $700m) and, the following year, Angelina Jolie action-vehicle *Salt*. Ejiofor's scientist lends soul to *2012*'s set-pieces as he's besieged by callous government types. "He's naive, caught in the centre of it all," laughs the actor.



5 12 YEARS A SLAVE 2013 ★★★★★

Steve McQueen's Best Picture winner coolly records the most barbaric cruelties and would be unbearable were it not for the inextinguishable human spirit flaming behind Ejiofor's eyes. "The inherited tradition is that we don't tell stories about slavery from the perspective of the slave," he says. "It's through the president or the lawyer." **JG**

What made it click for you?
Stephen introduced me to the poetry of filmmaking, the heartbeat of it, which was different to what I had imagined. In certain hands, it's quite genteel as an activity, which I found touching and beautiful. I found Steven Knight's script so rich and honest and moving. [*Pause*] Because a lot of people saw the film and responded to it so well, I was cast by a flurry of different directors for a while in big parts and small parts. I was just excited to learn about filmmaking from all these different people.

It's interesting that you say "genteel" because your favourite films include *Raging Bull* and *Do The Right Thing*. They're not "genteel" movies!
That's true! Maybe that's part of why I had a different idea of what the process was. Those films grab you by the throat and smack you around a bit. I thought, 'Gosh, the process of making those must be really front-footed.'
As I grew older, I discovered De Sica's *The Bicycle Thief*. The most exquisite film, probably, period.

But you've starred in films where you've had to give it the blood-and-guts treatment...
In different ways, yeah. Something like *12 Years...*, you have to give everything you can possibly give. But the shoot itself was great. They were great people to work with and there was great feeling, even though it was really tough. I don't mean that every time I try a performance it has a sort of gentility to it. I mean Stephen introduced me to subtlety and levels of emotion, and trying to play the finest details of a relationship in a scene. That was great, for me, as somebody who'd come from the theatre where everything felt a little broader.

Is it true that you initially wobbled upon being offered *12 Years A Slave*, unsure if you could do it?
I was definitely intimidated by it. There just hadn't been a story from that perspective before, from the perspective of somebody who was enslaved. The weight of that and the responsibility of it was something... You struggle for those moments when you get the great script – and then suddenly it happens and you're like, "Can I do this?" Which is a surprising reaction, but it was the reaction, nonetheless. Certainly, Steve McQueen was quite shocked there was any hesitation!

So how do you steel yourself to cope with the responsibility?
In the end, you can't play any of that. You can't take it on, day to day. You play the part. You analyse what your responsibility is, and what it is not. Also, working with a director like Steve McQueen – he creates a safe environment where the actor can produce the work. "Fail big" was his saying [*laughs*]. You only live once, so get on with it.

Solomon Northup is a passive role, to an extent, and you imbue him with such dignity, and yet you never soft-peddle the horrors. Was it a tricky balance?
I never thought of him as particularly passive, exactly. Maybe physically, but I felt him a very active character psychologically. The separation from psychology and physicality is so vast; the action is the action of the mind. If he has any goal, it's not really to be free – he doesn't think there's much chance of that, in a sense. His goal is to keep his sanity. The obstacles to him keeping his sanity are all the things that are happening to him. That becomes a very active pursuit for Solomon Northup.

Did you feel any friction in doing the Oscar campaign, which can be rather tacky, for such an honourable film?
I suppose it [*campaigning*] is geared towards maybe a tiny bit lighter fare [*laughs*]. You know what I mean? The subject matter we were dealing with was so on the nose and such a hot-button issue and so gut-wrenching that it's hard to do the chat show circuit [*laughs*]: "Tell us some fun things that happened on set..." But it was fairly easy. The distinction between trying to get people to see the film and 'campaigning' seemed subtle to me. My energy was wanting people to see the film, and also to talk about the film and to express my thoughts about the film.

How did you feel about *Django Unchained*'s handling of slavery?
I thought there was an interesting juxtaposition of the two things. I don't know. That approach is fair enough. I'm glad that, essentially, both approaches came out at roughly the same time, and you could compare and contrast, if you like. It's not really down to me to talk about somebody else's film, really. But I was very glad that the nature, the *tone*, of *12 Years* was also in the mix. And I'm sure Tarantino is as well. It enriches the ways of viewing these things, the ways of thinking about them.

You must have been sent a lot more scripts after *12 Years*?
I'd always had a job, luckily [*laughs*]. So it wasn't a seismic change. I've been working in film and television for 20 years, so there's only so much that can change. Though obviously being in something that gets that much attention means you're not trying to convince people as much that you're the guy [*laughs*].

What about the celebrity side of things? You're a private man. How do you keep invasion to a minimum?
I think you've got to be quite vigilant about that.



'I LOVE THE ORIGINAL. SECRETS IN THEIR EYES SHIFTS THE TONAL DYNAMICS. IT'S ITS OWN THING'



LIFELINE

JULY 1977
Born in Forest Gate to Nigerian parents, a pharmacist and a doctor.

1996-1997
Makes TV and cinema debuts in drama *Deadly Game* and awards-baiter *Amistad*.

2000
Olivier nom and *Evening Standard* Outstanding Newcomer award for *Blue/Orange*.



2002-2006
Works for Stephen Frears, Woody Allen, Joss Whedon, Alfonso Cuarón and Spike Lee.

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Picking parts: as Solomon Northup in *12 Years A Slave*.

If you're not careful, you could end up spending a sizeable amount of your day taking selfies. I don't quite know what that does to you, what that's for. It's fine within the context of a set environment – a premiere and a screening or whatever, a fundraiser. But when it's a daily thing, as you walk down the street, it's quite strange.

Surely maintaining mystery also helps with the acting?

It's always good to not be too out there with Twitter, Instagram. If that becomes a major part of your working life, an extension of your persona, it doesn't free you to be... the bad guys. Or whatever. Your followers are expecting a certain thing from you. It doesn't free you to go down different roads and different avenues which might not be Instagrammable.

You're currently doing *Everyman* at the Olivier. Not many Oscar nominees dive straight into theatre...

It's how I started as an actor. It's the craft and stagecraft which keeps me ticking. In the Olivier, it's 1,200 people a night. Trying to engage with that number of people, to surprise them, to take them on a journey... If you can do that, it's easier to understand the nature of an audience sitting in a cinema.

Your *12 Years* co-star Benedict Cumberbatch recently talked about the "mortifying" experience of people filming on phones during his performance of *Hamlet*. Have you experienced this?

I've had it, but not in the hysterical way. I thought Benedict handled that really eloquently and generously. I'm worried that if I had gone out there... you know, it would have been a disaster [*laughs*]. But yeah, that would be very frustrating, I'm sure, and distracting for other people in the theatre. So well done him.

CHIWETEL EJIOFOR

You have a raft of enticing films lined up. Tell us about *Secret In Their Eyes*. Why remake the Argentinian version, which is so great?

First of all, Billy Ray is a great writer.

***Shattered Glass* was excellent.**

Exactly, yeah. And he pulled together this really cool cast. To play with Julia [*Roberts*] and Nicole [*Kidman*], who are two extraordinary actresses... Like anybody else, I love the original. But I felt that there was room for an Americanised version. It didn't need to step on the toes of the original.

How faithful is the remake?

It sticks pretty close. If you know the original well, you'll see the paralleled ideas. There are changes that shift the tonal dynamics more than the narrative dynamics. Because it belongs, in a sense, to America; it belongs to a slightly different culture. That's what I think is exciting to play. It doesn't [*follow*] beat for beat. It's its own thing, in a way.

***Z For Zachariah* is Craig Zobel's follow up to *Compliance* and sees you, Margot Robbie and Chris Pine as survivors of an apocalypse...**

I was fascinated by *Compliance*. It's a tough film, and so epic to try to set all of that in one burger joint. I mean, this epic discussion on people, on ethics, morality... I felt like in his hands, *Z For Zachariah* is, again, a small story that could have an epic quality to it. And it does. I've always been fascinated by two-handers and three-handers. You can get really to the heart of things with just a couple of people who are trying to figure out an issue or themselves. That itself can be all the pyrotechnics that you need, if the script is good, and if the characters are good.

Then there's *Doctor Strange*, your first Marvel movie, playing supervillain Baron Mordo. Are you excited?

Well, I can't really say much. I'll just say I'm very excited about getting the role. More than anything, as well, it's a great opportunity to do something with Benedict [*Dr Stephen Strange*] and Tilda [*Swinton, playing The Ancient One*], who are just terrific people.

Do you read comics and watch superhero movies, or is this all a whole new world to you?

I've always been a fan of comic books, the Alan Moore area, growing up. It's been interesting to see that expand in the way that it has and become part of the cinematic universe. I suppose it was true of science-fiction in the '80s. It allows a massive scope, and I think that scope is continually expanding, and I think that's really interesting. And that ties us back to Ridley Scott!

Which is a nice place to finish...

Certain genres allow for a real release of the imagination. That's what you're pushing for in the experience, and for that of the audience. TF

***The Martian* opens on 30 September. *Z For Zachariah* and *Doctor Strange* open next year.**

2007-2008
Scott's *American Gangster*, an Olivier Award for *Othello* and opposite Don Cheadle in *Talk To Me*.



2009-2010
Action stations in *2012* and *Salt*, and a Golden Globe nom for apartheid drama *Endgame*.

2014
Golden Globe nom for *Dancing On The Edge*, Oscar nom and BAFTA win for *12 Years A Slave*.



2015-2016
Everyman at the National, plus *The Martian*, *Secret In Their Eyes*, *Z For Zachariah* and *Doctor Strange*.

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Cap's back in *Avengers: Age Of Ultron*, p130





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MAD MAX: FURY ROAD 12

Film ★★★★★ Extras ★★★☆☆

OUT 5 OCTOBER DVD, BD, 3D BD, DIGITAL HD



SOME FILMS JUST MAKE you want to scream. When the end credits rolled on the Cannes press screening for George Miller's monumental *Mad Max: Fury Road*, one viewer on the upper balcony unforgettably let out what can only be described as a guttural roar of approval. It's the sort of noise that seems entirely fitting for Miller's primal, post-apocalyptic world: like a battle cry echoing around the arena. In an industry where 'groundbreaking' is common hyperbole, Miller's movie earns it.

No question, this year the action movie changed for good. *MM:FR*'s $373m box office may not have bested *Jurassic World* or even *San Andreas*, but, when it came to sheer bravura, it roasted every summer blockbuster over a charcoal BBQ. Such is the film's general level of insanity, it ceased to matter that there hadn't been a *Mad Max* film in 30 years or that Tom Hardy replaced Mel Gibson in his most iconic role – the leather-clad Road Warrior, Max Rockatansky. If they were ever issues, they were swiftly forgotten.

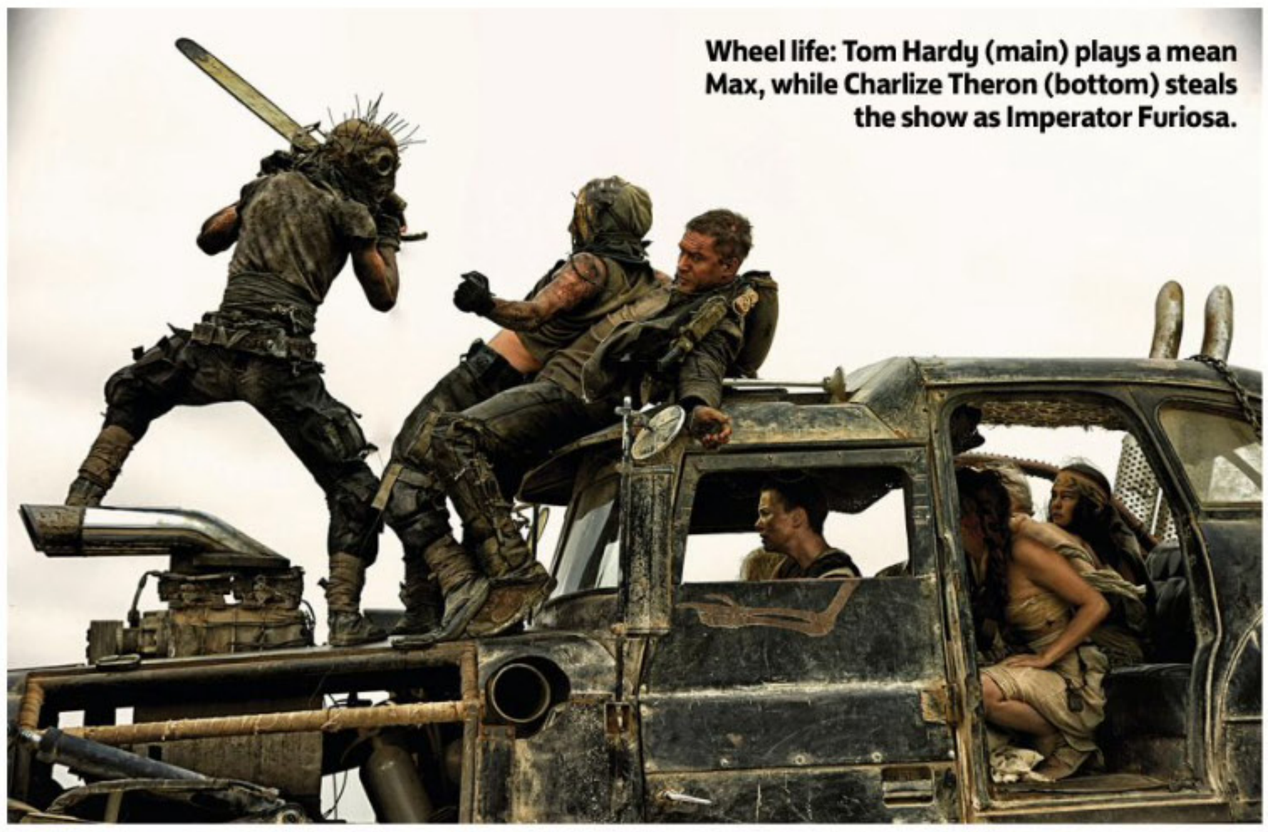
This is the film where lizards have two heads; where humans double as blood bags; where a guitarist's instrument conceals a flame-thrower. Rarely has a film lived up to the promise of its title (had it not been taken, *The Madness Of King George* would've been just as apt), with stunts so outrageous, there are times when you simply forget to breathe. The action largely real, with little CGI tinkering, it's the biggest argument yet for old-fashioned in-camera FX (and for a Best Stunt at the Oscars).

Fire and blood

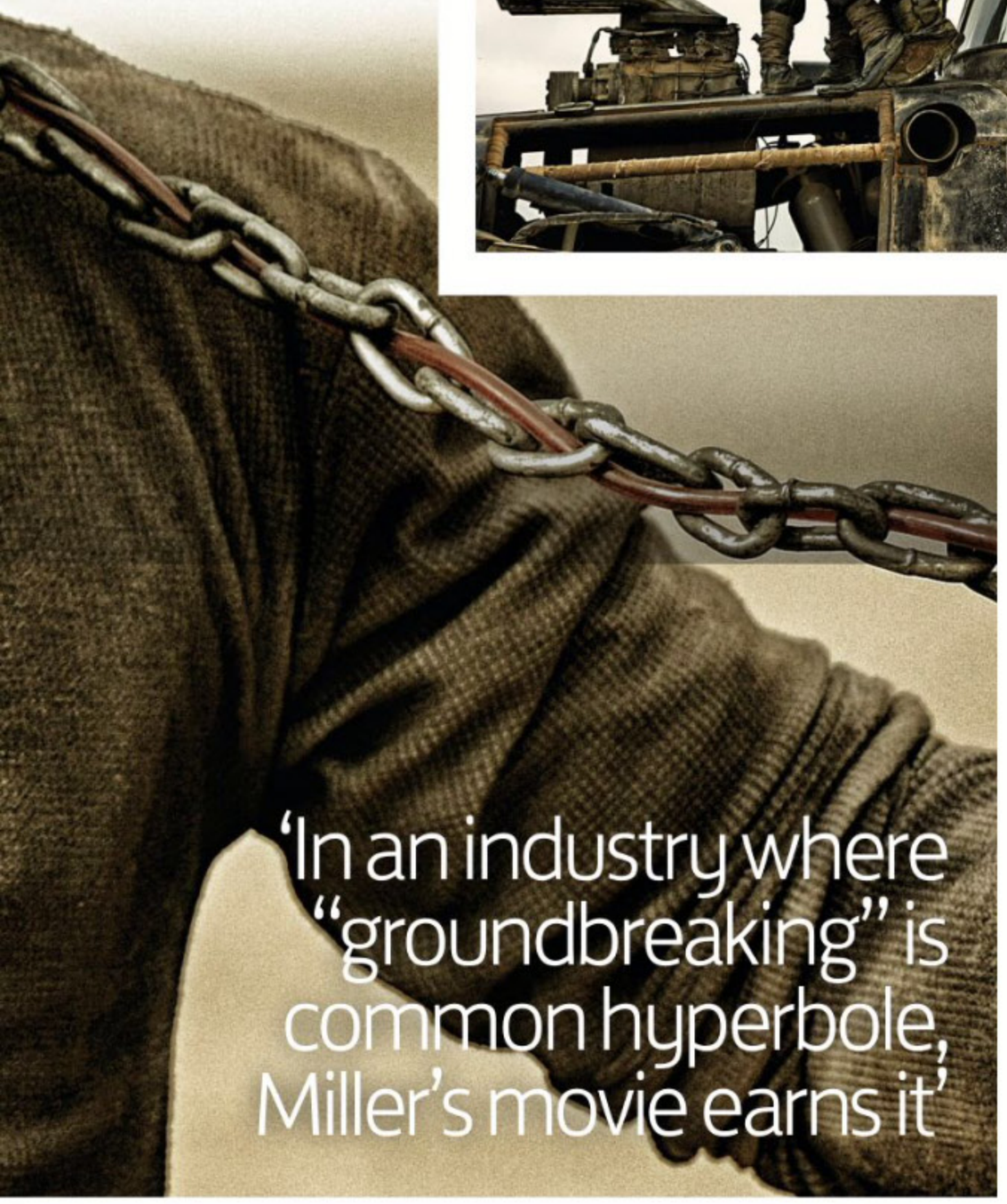
Yet that's only half the story. The real question is how Miller so enthralled us with a near-plotless, sparsely scripted film that's basically a chase and a race. And, for that matter, how he smuggled in a feminist agenda that, for once, didn't feel like calculated political correctness. Oh, and how he managed to make a *Mad Max* film where Max is almost a bystander – initially little more than a muzzled emblem chained to the front of a moving vehicle.

The star is unquestionably Charlize Theron as the mechanical-armed Imperator Furiosa – arguably the best shaven-headed

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Wheel life: Tom Hardy (main) plays a mean Max, while Charlize Theron (bottom) steals the show as Imperator Furiosa.



'In an industry where "groundbreaking" is common hyperbole, Miller's movie earns it'

female warrior since Ripley lopped her locks in *Alien*³. It's Theron who drives the story, quite literally, by rescuing 'the five wives' (including Rosie Huntington-Whiteley) belonging to the wasteland's noxious leader Immortan Joe (Hugh Keays-Byrne – Toecutter from the original *Mad Max*). Stowing these brides in her armoured War Rig, Furiosa's plan is Biblical – a Moses-like exodus to a Promised Land, gleaned from a distant childhood memory.

In pursuit is a desert armada led by Immortan Joe, riding his throne-like Gigahorse crafted from two Cadillac Coupe de Villes welded together. And Max? A luckless captive, he's been brought along for the ride, tied to the vehicle driven by loyal lieutenant Nux (Nicholas Hoult, fabulously unhinged), who, vampire-like, is using Max like a mobile blood transfusion unit. By the time this crazy fleet hits the spellbinding dust storm mid-point, you'll be as high as Nux inhaling his chrome spray.

Scales of justice

Does the second half live up to the first? Not quite. But you have to admire Miller's chutzpah, as Max and Furiosa get so far and turn back to storm the Joe-less Citadel. Themes of sacrifice, solidarity and survival loom large, but in a script of few words, Miller and co-writers Brendan McCarthy and Nico Lathouris prefer to let the set-pieces do the talking; from bomb-throwing bikers to acrobatic polecat fighters, it's like the most expensive circus you've ever seen.

Amid all the carnage, Hardy makes for a solid Max (he notes in the extras how Gibson didn't seem that impressed) – telling his story with his eyes even better than he did as Bane in *The Dark Knight Rises*. Talking of the bonus bits, it's a rather disappointing selection. Blu-ray offers three unremarkable deleted scenes and six featurettes of varying length, led by *Filming Fury Road* – the highlight being Hardy admitting how scared he was to film the scene with the bendy poles ("Respect to the polecat").

The others deal with the cars, characters and crashes in more detail, though only *Tools Of The Wasteland* holds any real interest, showing the astounding level of detail that went into making the props and designing the sets. Where, though, are the stories of how the movie slowly but surely clawed its way out of development hell?

You suspect a deluxe edition may be on the way in the future. But for now, there's featurette *Crash And Smash*: a compilation of all the very real, non-CGI stunts, it's a frank reminder of the sheer barminess of Miller's labour-of-love endeavour. Like he says, "Just because it's the wasteland, it doesn't mean people can't make beautiful things..."

James Mottram

EXTRAS

> **Featurettes (BD)** > **Deleted scenes**



Q&A



THE DOOF WARRIOR

***Fury Road*'s guitar hero, actor/musician iOTA, talks feathers, fire and backflips...**

How did you get the part?
They were looking for a guitarist – someone kind of between Keith Richards and a scarecrow. I'm a big fan of the films so I jumped in a cab in my best *Mad Max 2* outfit – leather, feathers, chains – ripped out some tunes on my guitar and that was it!

In terms of direction, did George Miller just leave you to it?
Pretty much. There wasn't a lot of direction needed. It was kind of just get up there and go for it. Once the outfit was on and the guitar was blaring and the trucks and cars were tearing around, the adrenaline was just pumping.

What tunes did you play?
All sorts of things. I'd be up there for hours jamming and riffing. I'm sure there was some Led Zeppelin, Soundgarden, AC/DC...

Did George give you much backstory?
He said Doof was found in a cave by Immortan Joe. I added a bit of colour, that he was found with his murdered mother's head; and when he grew up he made the mask out of her face. So he's up there in honour of her! [*laughs*]

Did the guitar shoot fire for real?
Yeah. I didn't get burnt, but they did say "Don't aim into the wind!" [*laughs*] You'll probably see that it's always stationed to the side...

Have you discussed prequels/sequels with George?
I can't talk about that! What would I like to see The Doof do next? I don't know. Maybe it'd be too much if he did anything other than play guitar. I kind of think that's cool. **ML**



Blurred vision

More means less for Marvel's mega-sequel...

AVENGERS: AGE OF ULTRON 12

Film ★★★☆☆ Extras ★★★☆☆

OUT NOW DVD, BD, 3D BD, DIGITAL HD



WHY ON EARTH WOULD I MAKE another *Avengers* movie?" sighs a weary Joss Whedon on the audio commentary for his super-team super-sequel. "It was ill-advised, I see that now..." He's only half-joking – after all, we are talking about the sixth-highest-grossing film of all time. There again, Whedon had made no secret of the toll *Age Of Ultron* took on him (to quote one interview, "the hardest work I've ever done").

Following up 2012's barnstorming MCU cornerstone with a sprawling sequel full of self-doubt, bad dreams, stalled relationships and half-finished stories, *AOU* desperately wants to be this generation's *Empire Strikes Back*. Opening with a battle in a snowy forest that throws our heroes, matinee-serial style, right back into the action, it almost looks like it might pull it off. Two hours and 20 minutes later, we're left with a multi-million-dollar middle chapter that's very much a mixed bag: still gloriously entertaining, still sharp-edged and still riding on a series of giddy highpoints – but too messy, too patchy and too over-crowded to really click.

After eight years of Marvel movies skirting the same formula (bad guy steals a shiny thing, good guys steal it back), Whedon does a great job of trying something different.

After the opening ruckus, everything suddenly slows down – giving plenty of time to chill with the old gang (the shield, the hammer... you know their names) and introduce the new guys. Elizabeth Olsen's fragile, conflicted Scarlet Witch is crying out for her own standalone film, as is James Spader's Shakespearean Terminator, Ultron, making a good case for the best big bad of the super-genre so far.

Frantically swapping feet between the accelerator and the brake, the rest of the running time judders between eye-popping action and pages and pages of exposition. The Hulkbuster fist-fight, the Seoul street chase and the bonkers, *Zulu*-esque finale all easily eclipsed anything else at the cinema this summer, but the filler in-between (including a flatlining farmhouse intermission where everyone has to pretend that Hawkeye has a character) feels even more like deadweight on the small screen.

The disc's slim behind the scenes doc *Inside Out* skims the surface of the set-pieces, and no one really wants to watch a six-minute feature all about the "cosmic macguffins" (*The Infinite Six*) – but the real pick of the extras is Whedon's revealing commentary track. The director's clearly torn between love for what he made and resentment for what he could have; it's an honest, insightful chat-track that delves deep into the decision-making process on both sides of the Disney boardroom.

Calling the shooting style "deliberately casual" and comparing it to *Much Ado About Nothing* (as well as admitting that he felt like "reaction shot Joe" after the second-unit director took care of most of the special effects), Whedon paints a picture of himself hanging out with his favourite

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'Sharp-edged, but too messy, patchy and over-crowded to click'

A-listers for a few months, getting all the good character material and leaving the big set-pieces to someone else. That's not true, of course, but it goes some way to explaining why the film sometimes feels like it's one that's slipping from its creator's grip.

His biggest sighs are saved for the deleted scenes. A longer version of the poignant Natasha/Bruce bathroom chat, some decent backstory building for Witch and her twin sib Quicksilver (Aaron Taylor-Johnson) and a full Thor side-quest make the plot holes look even bigger when you revisit the film without them. "This is my goodbye to the world of Marvel," says Whedon as the credits roll, "The third movie is someone else's problem."

Clearly, *Age Of Ultron was* a hard film to make. And though it brings the curtain down on Phase Two in undeniably epic style, it nonetheless makes mistakes Whedon heroically managed to avoid first time around. With too many characters vying for attention, too many stories to tell and too many boxes that needed ticking, *AOU* feels frustratingly like five or six great Marvel movies rolled into one good one. **Paul Bradshaw**

EXTRAS
> Commentary (BD) > Featurettes > Deleted scenes (BD) > Gag reel (BD)

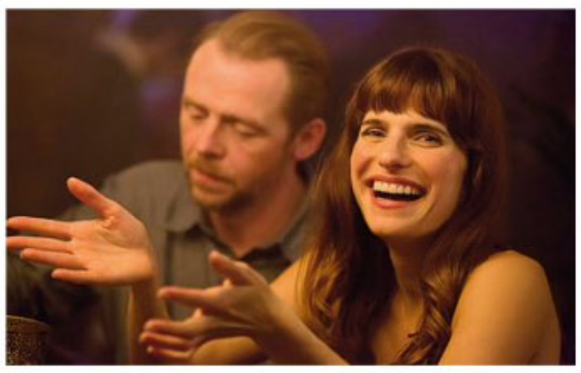
SEE THIS IF YOU LIKED...

PINOCCHIO 1940
'I've Got No Strings' is mad old Ultron's fave tune. What would Walt say?

AVENGERS ASSEMBLE 2012
The original Marvel megamix made 'shared universes' the in thing.

MUCH ADO ABOUT NOTHING 2012
Can't *quite* see it, but if Whedon says so, it's going in. And it's pretty good anyway.

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MAN UP 15

Film ★★★★☆ Extras ★★★★☆

OUT 28 SEPTEMBER DVD, BD, VOD

IT'S NOT OBVIOUS RIGHT AWAY, BUT *Man Up* is not your routine dollop of Brit-pap but a romcom full of snarl, wit and subversion. Set over the course of a day, it follows Nancy (Lake Bell), a lonely, single 30-something who ends up inadvertently stealing a blind date with recent divorcee Jack (Simon Pegg). So far, so Richard Curtis, but it's when the lie breaks down, revealing the pair's anxiety and emotional baggage, that Tess Morris' script comes alive as a brutally honest, and very funny, treatise on the bullshit of modern dating. Bell, also, is astounding; her face a shape-shifting, expressive wonder. **Stephen Kelly**

EXTRAS **› Featurettes › Gag reel**



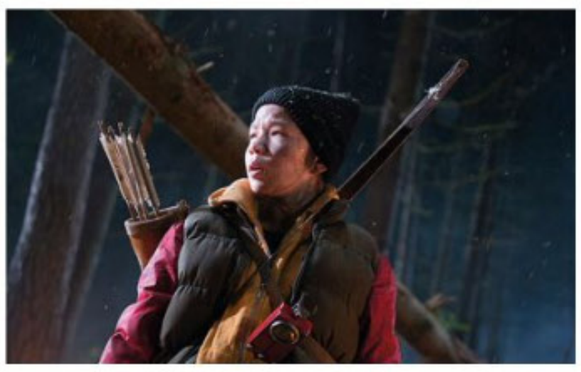
UNFRIENDED 15

Film ★★★☆☆ Extras ★☆☆☆☆

OUT NOW DVD, BD, DIGITAL HD

STANDING OUT FROM THE DELUGE OF identikit studio horror movies, *Unfriended* intrigues with its ingenious gimmick of taking place entirely on its protagonist's (Shelley Hennig) computer screen. She and her schoolmates are casually hanging out on Skype (YouTube, Facebook and instant messenger are also skilfully woven into the narrative) when a mysterious account begins to threaten them. The form does prove limited in its ability to elicit scares, but makes for a durable storytelling device thanks to the many smart ways her idle browsing is utilised. And this is one film that benefits from being watched on a laptop rather the big screen. **Stephen Puddicombe**

EXTRAS **› None**



BIG GAME 15

Film ★★☆☆☆ Extras ★★☆☆☆

OUT NOW DVD, BD, VOD

RARE EXPORTS DIRECTOR JALMARI Helander follows up his Finnish breakout with something distinctly more American by nature. Samuel L. Jackson plays against badass type as a cowardly U.S. President hunted for sport by a rich psychopath with only a young teenage boy (Onni Tommila) – hunting alone in the woods as part of a coming-of-age ritual – to help him survive. Despite some nice character moments, the film is tonally all over the place, trying to be both action blockbuster and genre piss-take. As such, dialogue, one-dimensional background players and entire scenes all pollute the otherwise wonderfully shot great outdoors. **Matt Looker**

EXTRAS **› Featurettes › Interviews**



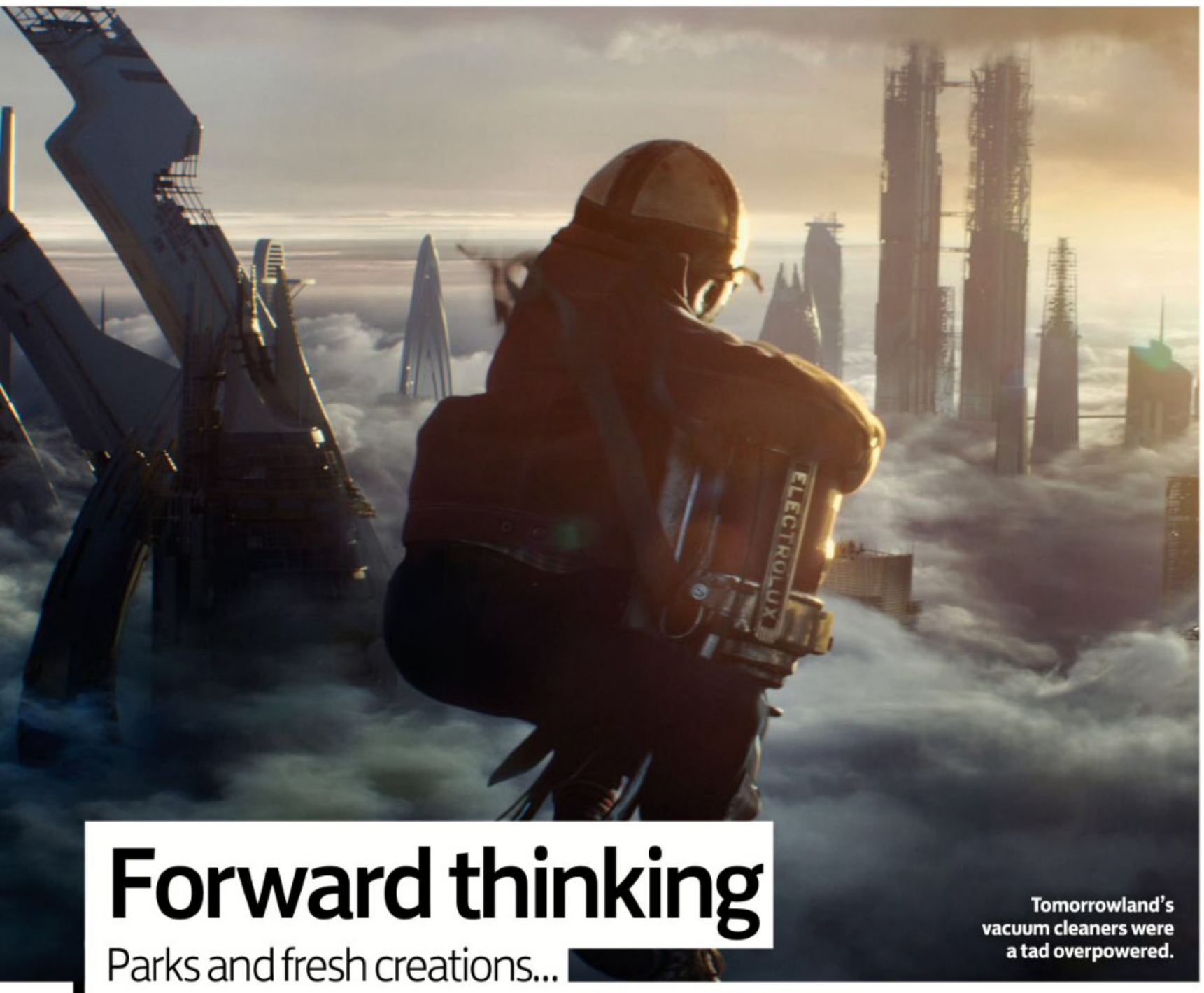
A ROYAL NIGHT OUT 12

Film ★★☆☆☆ Extras ★★☆☆☆

OUT NOW DVD, BD, VOD

APING THE PLOT OF ROMAN HOLIDAY, Julian Jarrold's film imagines what it would have been like if, as rumoured, the future Queen of England (Sarah Gadon) had escaped anomalously into the night to celebrate VE Day with the common folk. Unfortunately her character lacks the charisma and pathos Audrey Hepburn brought to her role and, although the euphoria of the street celebrations are effectively realised, all the 'wouldn't it be fun if the princess...' jokes grow tiresome. Neither is it easy to swallow the idea that Elizabeth's plight as a princess is somehow comparable to those fighting in the trenches. **Stephen Puddicombe**

EXTRAS **› Making of**



Forward thinking

Parks and fresh creations...

Tomorrowland's vacuum cleaners were a tad overpowered.

TOMORROWLAND: A WORLD BEYOND 12



Film ★★★★☆ Extras ★★★☆☆

OUT 5 OCTOBER DVD, BD, DIGITAL HD

HOW REFRESHING, IN THIS AGE of reboots, remakes and franchises, for a film that looks forward rather than back. Ironically, the vision of tomorrow delivered by director Brad Bird and co-writer Damon Lindelof was created by Walt Disney over half a century ago, but still... here's a film whose characters are fresh and whose destination is hard to guess.

Even as *Tomorrowland* begins, spunkily optimistic hero Casey Newton (Britt Robertson, in a charming breakthrough) and curmudgeonly inventor Frank Walker (George Clooney) are arguing over who's telling the story. After an awestruck 1960s-set prologue that indulges Bird's *Jetsons*-friendly aesthetic priorities, the film fast-forwards to 2015. Cue NASA dismantlement, climate change and the iPhone's vicarious thrills. It's fertile thematic ground, an implicit criticism of Hollywood's gritty blockbusters that ponders: is this what Walt would have wanted?

The majority of the action takes place between two world(view)s; in cinema terms, the chronological mid-point is the laidback Amblin adventures of the 1980s. The non-stop second act is a throwback to an age of PG-rated peril and wondrous imagination. "Could you just be amazed?" Clooney asks, amid imagery that includes robots getting blown to bits in a booby-trapped house and a rocket that emerges from the Eiffel Tower. Amazed? Well, yes.

It is only when the film catches up with present-day aesthetics, with its overt proselytising and overcooked explanations, that the film comes unstuck, but the downbeat final act feels deliberate, a self-reflexive commentary on changing tastes. The result is awkward yet fascinating, an arthouse adventure that melds Disney propaganda, Bird's fascination with Ayn Rand-style supermen and Lindelof's preference for having fun today in case he hasn't figured out the answers by tomorrow. The lack of a commentary is a shame, but extras are plentiful and varied, if bitty. **Simon Kinnear**

EXTRAS › **Featurettes** › **Deleted scenes** › **Animated shorts** › **Easter eggs**

SEE THIS IF YOU LIKED...

THE INCREDIBLES 2004
Bird essayed his flair for Ayn Rand 'n' action in Pixar's superheroic gem.

SUPER 8 2011
Another retro revival of Amblin-style blockbusting from one of the *Lost* boys.

INTERSTELLAR 2014
Christopher Nolan keeps dreams of NASA alive as Matthew McConaughey takes off.



SPOOKS: THE GREATER GOOD 15

Film ★★★☆☆ Extras ★★★☆☆

OUT NOW VOD **28 SEPT** DVD, BD

FOUR YEARS AFTER THE BBC SPY SHOW ended comes this solid spin-off movie, which takes care of fans and newbies alike with a story that weaves familiar and fresh characters. Peter Firth returns as disgraced MI5 veteran Harry Pearce, here looking wearier than ever as he battles an imminent terrorist threat with the help of protégé Kit Harington. OK, the budget isn't Bourne or Bond, but director Bharat Nalluri, a veteran of the show, ensures the set-pieces still crackle – witness the early prison-van escape that sets the story in motion. It won't blow you away, but it's still a rollicking good yarn. **James Mottram**

EXTRAS › **Making Of** › **Interviews** › **Deleted scenes**



THE FORGER 15

Film ★☆☆☆☆ Extras ★☆☆☆☆

OUT NOW DVD, BD

JOHN TRAVOLTA STARS IN A COMATOSE thriller about an art thief pulling 'one last job' to try and stay out of prison long enough to spend time with his dying son. Crime, cancer and crotchety old grandpas collide in a melodramatic mire of subplots that add up to four or five shoddy movies for the price of one. Travolta mumbles his way through a role that's a confusion of tough-guy and art-aficionado clichés, upstaged by his ridiculous fountain of hair, a distracting bit of chin-fluff and co-stars Christopher Plummer and Ty Sheridan – who's easily the only good reason to keep watching to the end. **Paul Bradshaw**

EXTRAS › **None**

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His mum wouldn't let him go out to play without the proper gear.

BMX bandits

Days of '80s futures past...



TURBO KID 15

Film ★★★★☆ Extras ★★★☆☆

OUT 5 OCTOBER DVD, BD

IF MOVIES HAVE TAUGHT US anything about the end of the world lately, it's that it'll be chaotic, violent, and there's a chance Elizabeth Banks will turn up with a dead animal on her head. On that basis, *Turbo Kid* scores two out of three, but it's far from a conventional post-apoca-pic. Grubby, lean and twinkly-eyed, its vision of a post-nuclear 1997 puts it firmly in *Mad Max* territory. Meanwhile, its love of '80s genre flicks buzzes through the synth soundtrack and BMX battles – there's even a retro villain in the form of Michael Ironside's deliciously nasty one-eyed overlord.

Canadian directors Anouk Whissell, Francois Simard and Yoann-Karl Whissel, collectively known as RKSS (Road Kill Super Stars), also tip their crash helmets to old Italian B-movies and *The Terminator*, but their feature debut remains as triumphantly uncynical as its hero. Obsessed with '80s paraphernalia and comic-book hero Turbo Man, The Kid (Munro Chambers) is scrounging a living in a wasteland ruled by the tyrannical Zeus (Ironside) when he stumbles across chirpy Apple (Laurence Lebeouf). When their friendship is threatened by Zeus and his lackeys, the pair attempt to take him down for good.

The resulting geysers of blood ensure that there's humour in the horror, and Chambers and Lebeouf are both hugely likeable, gifting *Turbo Kid* the kind of sweetness that so many genre-riffing nostalgia trips lack. Working as both parody and science fiction proper, it's an outrageous, ready-made cult hit. Even better, RKSS have promised it's just the first in a trilogy.

Josh Winning

EXTRAS › **Making Of** › **Featurette**



THE TRIBE 18

Film ★★★★☆ Extras ★★☆☆☆

OUT NOW DVD

SET IN A STATE BOARDING SCHOOL FOR deaf teens in Kiev, this shocking drama tracks the induction of a new student (Grigoriy Fesenko) into a gang of bullies who shake down weaker pupils and pimp two girls at the local truck stop. Performed in sign language with no subtitles or incidental music, it's a tough watch but worth it, a tad exploitative perhaps but reminiscent of Michael Haneke in its ferociously dispassionate technique. There's a post-Soviet subtext if you want it, but one thing is crystal clear: debut writer-director Miroslav Slaboshpitsky is a real talent. **Jamie Graham**

EXTRAS › **Featurette**



GIRLHOOD 15

Film ★★★★☆ Extras ★★☆☆☆

OUT NOW DUAL FORMAT

CELINE SCIAMMA'S COMING-OF-AGE drama combines ennui and energy to electrifying effect, as 16-year-old Marieme (Karidja Toure) joins an all-girl gang for a summer of self-discovery and petty crime in a Paris banlieue. Though specific in place, gender and race, it's a universal tale, Sciamma saying, "It's Jane Austen in a contemporary setting" on one of the two interviews (the other is with the street-cast Toure). Linking *Girlhood* to her ace previous movies, *Water Lilies* and *Tomboy*, the director talks of a loose trilogy: "It gives me a common point with George Lucas!" **Jamie Graham**

EXTRAS › **Interviews**



CATCH ME DADDY 15

Film ★★★★☆ Extras ★★☆☆☆

OUT 28 SEPTEMBER DVD, BD, VOD

SOMEWHERE ON THE YORKSHIRE moors, British-Asian teen Laila (Sameena Jabeen Ahmed) and her white Scottish boyfriend Aaron (Connor McCarron) are on the run. On their trail: some British Asians led by Laila's brother (Ali Ahmad), intent on expunging the 'shame' to his family, and a pair of thuggish white professionals hired by Laila's dad (Wasim Zakir). With a grim mood of burgeoning violence and dark, almost mythic tones, the sense of misery can be relentless, but you'll keep watching. An accomplished feature debut from brothers Daniel and Matthew Wolfe. **Philip Kemp**

EXTRAS › **Music video**



WAR PIGS 15

Film ★★☆☆☆ Extras ★☆☆☆☆

OUT NOW DVD, BD, VOD

IT'S WORLD WAR II, AND DISGRACED captain Jack Wosick (Luke Goss) and French Foreign Legionnaire Captain Peter Picault (Dolph Lundgren) must train a ragtag group of misfits to go deep into Nazi territory... Yep – *War Pigs* is *The Dirty Dozen* on a shoestring, its dodgy effects and limited set as cheap as they are glaring. Of course, such a financial disadvantage can be made up elsewhere. Yet despite endearing turns from Goss and Lundgren, and a series of bizarre cameos from Mickey Rourke, *War Pigs*' script is hollow, proving just as expendable as its titular leads. **Stephen Kelly**

EXTRAS › **None**



The haircut was so bad he had to cover it with his hand.

Real steal

Oh what a media circus...

DOG DAY AFTERNOON 40TH ANNIVERSARY 15



Film ★★★★★ Extras ★★★★☆

1975 **OUT NOW** BD

ARGUABLY THE STANDOUT film in a 55-year directorial career that contains several masterpieces (*12 Angry Men* et al), Sidney Lumet's bank-heist movie generates urgency and suspense but emerges, ultimately, as a naturalistic and humanistic work.

Based on a job that went down in August 1972, it sees Al Pacino, a major star after the first two *Godfather*s, play Sonny Wortzik, who robs a New York bank with the help of a mate (John Cazale) in order to fund the sex-change operation of his lover Leon (Chris Sarandon). The event becomes a media circus, with a large crowd gathering on the sweltering streets and news teams turning Sonny into a celebrity as they chronicle the unfolding hostage drama. So real is the portrayal of tumultuous events, *Dog Day Afternoon* became a tool in police training.

The bonus material here is all imported from previous discs, but the four-part documentary, vintage on-set featurette, collection of interviews and Lumet commentary tell the whole story: the source article in *Life* magazine that said, "It looks like a part for Al Pacino to play"; turning an automotive repair shop into a bank to allow for a location shoot; Pacino, who risked his career by playing a gay man when such a thing just wasn't done, shooting the first day with the 'disguise' of a moustache, only to shave if off and ask Lumet to start again; actors avoiding breath-mist by sucking ice before the outdoor scenes due to an autumn shoot...

Miraculously it all came together, with the triumvirate that two years earlier brought us *Serpico* (Lumet, Pacino and producer Marty Bregman) turning in a film that was nominated for Best Picture alongside *Nashville*, *Jaws*, Barry Lyndon and eventual winner *One Flew Over The Cuckoo's Nest*. And to think, the original working title was *Boys In The Bank*... **Jamie Graham**

EXTRAS › **Documentary** › **Featurettes** › **Interviews** › **Commentary**

SEE THIS IF YOU LIKED...

SERPICO 1973
Here's one they made earlier... Hairy Al roots out cop corruption in NY.

NATURAL BORN KILLERS 1994
Oliver Stone takes the idea of celebrity crims and runs with it.

THE TOWN 2010
Ben Affleck's heist movie is also authentically rooted in a working-class existence.



MISSISSIPPI BURNING 18

Film ★★★★★ Extras ★★★☆☆

1988 **OUT NOW** BD

SHOT DIRECTLY AFTER ANGEL HEART, *Mississippi Burning* sees director Alan Parker swap voodoo-riddled New Orleans for 1964 Mississippi. In the heart of Ku Klux Klan country, FBI agents Gene Hackman and Willem Dafoe probe the disappearance of three civil rights workers. Put simply, the film reeks of class: headlined by two of the best actors of their respective generations, it also boasts some high-quality support from Frances McDormand, Brad Dourif and Michael Rooker. How it was overlooked for all but one of its seven Oscar nominations – it lost to *Rain Man* for Best Picture – is yet another Academy crime. **James Mottram**

EXTRAS › **Commentary** › **Interviews**



VIVRE SA VIE 15

Film ★★★★☆ Extras ★★★★☆

1962 **OUT NOW** DVD, BD

THE MOST POIGNANT OF THE CINEMATIC love letters composed by Jean-Luc Godard to his then-wife, Danish actor Anna Karina, *Vivre* sees her play a Parisian hooker. Odd way to express romantic devotion? Maybe, but JLG's always been a law unto himself – and watching the film (divided into 12 tableaux) with its long, fixed-take contemplations of Karina's face, intimately framed as she sits in a cinema weeping at Dreyer's *Trial Of Joan Of Arc*, the warmth behind Godard's supposed objectivity is unmistakable. Moving climax, too. Generous extras include no less than three of Godard's early shorts. **Philip Kemp**

EXTRAS › **Commentary** › **Introduction** › **Shorts** › **Interview** › **Booklet**

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Tramp classics

When Chaplin was on a (bread) roll...



THE KID/THE GOLD RUSH/THE CIRCUS U/PG/U

Films ★★★★★/★★★★/★★★★★ **Extras** ★★★★

1921/25/27 **OUT NOW** DVD, BD

THESE THREE FILMS SHOW Charlie Chaplin – at that point probably the most famous man in the world – moving into features, extending and exploring his silent techniques. *The Kid* – at 55 minutes almost a feature – was his longest movie to date, teaming him with a mini-me in the form of seven-year-old Jackie Coogan. Slapstick and Victorian melodrama blend as Chaplin's Tramp reluctantly adopts an abandoned infant, brings him up and comes to love him as they battle the pompous forces of law and respectability.

Six years later, Chaplin – now running his own independent studio under the United Artists banner – created what's generally reckoned his silent masterpiece, *The Gold Rush*, with the Tramp as a highly improbable prospector amid the snows of the Alaska goldfields. Some classic scenes, including the dance of the bread rolls, Charlie's boots being boiled up for dinner and the hut teetering over a precipice. Regrettably though, what we've got here is the sound version Chaplin devised 15 years later, burdened with his sentimental and superfluous narration. Last time out, the DVD carried the complete silent original as an extra. Not this time, alas.

Finally, there's Chaplin's last silent movie, *The Circus*, with Charlie as an inept dogsbody amid the circus troupe. Plagued by production problems, it feels bitty: some inspired set-pieces (Charlie disrupting a magic act; his tightrope walk hampered by monkeys; pursued by an ill-tempered donkey) are strung together on a routine unrequited-love plot. Extras on all three discs are lavish to the point of extravagance. **Philip Kemp**

EXTRAS › **Introductions** › **Featurettes** › **Outtakes** › **Rushes** › **Excerpts**



SHOPPING 18

Film ★★★★★ **Extras** ★★★★★

1994 **OUT NOW** DVD, BD

BEFORE ALIEN VS PREDATOR, RESIDENT *Evil* and *Mortal Kombat*, Paul W.S. Anderson made his debut with a GTA actioner that arguably still stands as his best film. It proved even more of a landmark for its star Jude Law: the then-22-year-old's wired performance launched his whole career, and it's the movie where he met future wife Sadie Frost. Law, Frost and Seans Pertwee and Bean tear around grungy London streets in stolen cars, smashing up shops for shits and giggles, giving Anderson ample scope to test-drive the '90s music-vid vibe he's been honing ever since. **Paul Bradshaw**

EXTRAS › **Interviews** › **B-roll footage**



PICKUP ON SOUTH STREET PG

Film ★★★★★ **Extras** ★★★★★

1953 **OUT NOW** DUAL FORMAT

SAM FULLER WAS INCAPABLE OF making a boring film, and this noir classic is one of his best. A veteran pickpocket (Richard Widmark) unwittingly bags some microfilm of great interest to communist spies; the resulting kerfuffle has Fuller drawing some bracingly direct parallels between criminal gangs, the NYPD and the feds. The action is even more bracing. Better still, Fuller's way with both casting and pulpily poetic dialogue mean this practically pops off your screen. Extras are chocka with analytical heft. **Andrew Lowry**

EXTRAS › **Interviews** › **Booklet**



CRUEL STORY OF YOUTH 15

Film ★★★★★ **Extras** ★★★★

1960 **OUT NOW** Dual format

THE SECOND FEATURE BY JAPANESE New Wave provocateur Nagisa Ōshima (*In The Realm Of The Senses*), *CSOY* follows a pair of Tokyo teenagers – he's a petty criminal, she's a bourgeois girl looking for thrills – who set up a racket ripping off salarymen: she entices them into having sex with her, he comes and beats them up, emptying their wallets. Pessimism rules – nobody's likeable and things end badly – but the energy is palpable. Extras include a whopping 54-minute intro from Asian-cinema guru Tony Rayns. **Philip Kemp**

EXTRAS › **Intro** › **Booklet**



THE SARAGOSSA MANUSCRIPT/THE HOURGLASS SANATORIUM 15

Films ★★★★★ **Extras** ★★★★★

1965/73 **OUT NOW** BD (individually)

WOYCIECH HAS MADE FILMS THAT were as difficult to categorise as they were unique. *Hourglass* uses a man's visit to a sanatorium to see his father as a frame for a series of bizarre vignettes riffing on Polish history, while *Saragossa* delves into a series of tales within tales from a manuscript found mid-battle by a Napoleonic officer. There's no room for further description, but it would be useless anyway; both eerie and comic, these are visually dazzling films. **Andrew Lowry**

EXTRAS › **None**



Extras

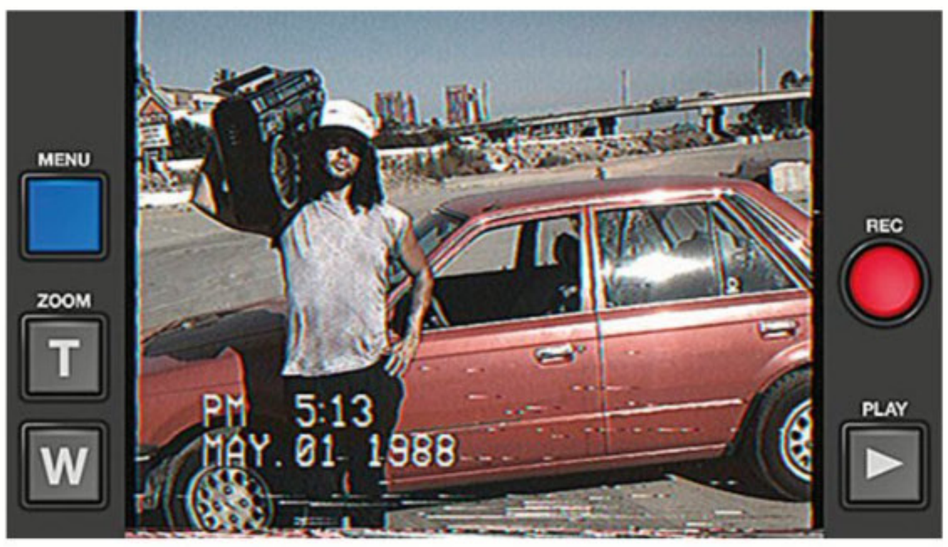
The other stuff we're excited about this month...



LEGO DIMENSIONS

GAME **OUT 29 SEPT**

Here's an example of evil genius from longstanding LEGO gamesmith Traveller's Tales – a brilliant, fictional universe-hopping conceit (mixing *Doctor Who*, *The Simpsons*, *Ghostbusters* and others) combined with *Skylanders* or *Disney Infinity*-style expansion packs that make owning the whole thing a pricey prospect. So tempting though – when players die while controlling The Doctor they regenerate as the next in his line, complete with redesigned Tardis: an attention to detail which is beautifully nerdy.



VHS CAMCORDER

APP **OUT NOW**

Who needs a time-travelling DeLorean when this app can take you back to 1985 in an instant? *VHS Camcorder* shoots video that looks like it's been in storage for 30 years, adding static and tracking distortion when you swipe the screen or shake your iPhone. Naturally, it only shoots in landscape mode. Ideal for shooting your own found-footage flick or explaining to younglings what the hell a videotape is.

GOTHAM POP! VINYLS

FIGURES **OUT OCTOBER**

Say what you will about *Gotham*'s first season being a bit uneven (see review, page 140), but the show absolutely lands its dark aesthetic and classy character design. Funko's Gotham Pop! Vinyl figure line celebrates the look of the characters, including a minimalistic take on the baddies we love to hate: Oswald Cobblepot and Fish Mooney. For those leaning towards the heroes, you can grab Gordon, Bullock, Selina Kyle and young Mr. Wayne, too.





SICARIO

SOUNDTRACK **OUT NOW**

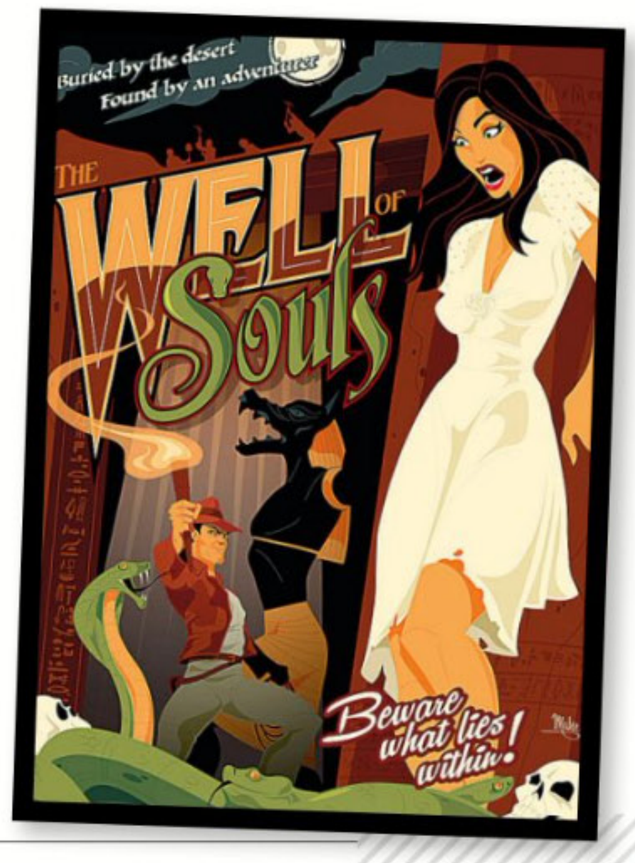
The sustained tension in Denis Villeneuve's Mexican drugs-trade thriller owes a heavy wodge to the score from Iceland's Jóhann Jóhannsson (*The Theory Of Everything*). Trembling strings, jittery electro-textures and panic-attack pulses summon a sense of imminent doom. The elegiac 'Alejandro's Song' reminds us of Jóhannsson's range, but it's the coiled sense of in-the-moment dread that holds you rapt: 'Reflection' and 'Surveillance' throb and swarm like ribcage-rattling heralds of the apocalypse.

INDIANA JONES: THE WELL OF SOULS PRINT

LIMITED EDITION PRINT

OUT OCTOBER

A well-conceived and executed riff on a classic film poster is always welcome – so we're going somewhat nuts for artist Mike Mahle's 'The Well Of Souls' limited edition giclee print capturing the classic "Snakes... why did it have to be snakes?" sequence from *Raiders Of The Lost Ark*. Rendered in a bold, colourful animation style that looks like a travel poster, it's the treat your favourite open wall deserves. There are only 150 prints available at www.acmearchivesdirect.com – hurry!



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TOTAL FILM competition





OUT NOW ON PS4, XBOX ONE AND PC



WIN! A PLAYSTATION 4 WITH MAD MAX!

If the *Mad Max* movies have a flaw, it's that you can't be in them. Well, here's the next best thing: *Mad Max* the game! Developed by Avalanche Studios, *Mad Max* delivers open-world gameplay in a post-apocalyptic setting where cars are the key to survival.

You play Max himself, a lone warrior who must fight to stay alive in The Wasteland, using vicious on-ground and vehicular combat against savage bandits. Following the theft of his iconic Interceptor, Max must align himself with a gifted but peculiar mechanic named Chumbucket and others as he works to escape from the dangerous Wasteland. For more information visit **madmaxgame.com**.

Mad Max is out right now on PS4, Xbox One and PC; to celebrate the release, we've teamed up with WB Games to offer one lucky reader the chance to win a PS4, a copy of the game and *Mad Max* goodies including a leather jacket! For a chance to win, head to **www.futurecompetitions.com/TF238** and answer the question below:

What is Max's surname?

A *Rockatansky*
B *Rollatanskay*
C *Ramsbottom*

TO ENTER ONLINE HEAD TO WWW.FUTURECOMPETITIONS.COM/TF238

TERMS & CONDITIONS You can enter this competition at any time between 25 September and 22 October 2015 by entering online at www.futurecompetitions.com/TF238. By taking part in the competition you agree to the Competition Rules which are summarised below but can be viewed in full at www.futurenet.com/futureonline/competitionrules.asp. By entering you confirm you are happy to receive details of future offers and promotions from Future Publishing Ltd and carefully selected third parties. If you do not want to receive information relating to future offers and promotions, follow the instructions online. Competition helpline number 01225 442244. Late or incomplete entries will be disqualified. Entries must be submitted by an individual (not via any agency or similar) and, unless otherwise stated, are limited to one per household. The Company reserves the right in its sole discretion to substitute any prize with cash or a prize of comparable value. Unless otherwise stated, the Competition is open to all GB residents of 18 years and over, except employees of Future Publishing (including freelancers) and any party involved in the competition or their households. By entering a Competition you give permission to use your name, likeness and personal information in connection with the Competition and for promotional purposes. If you are a winner, you may have to provide additional information. Details of winners will be available on request within three months of the closing date. If you are a winner, receipt by you of any prize is conditional upon you complying with (amongst other things) the Competition Rules. You acknowledge and agree that neither the Company nor any associated third parties shall have any liability to you in connection with your use and/or possession of your prize.

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ON DEMAND NEW

ON DEMAND

The pick of the films and shows to stream and download this month...



Making its global debut on 16 October is Netflix Original **Beasts Of No Nation**, the tale of a child soldier forced to fight in an African country's civil war. It's directed by Cary Fukunaga (super-hot after *True Detective* S1) and headlined by Idris Elba as a warlord who takes the boy under his wing, so expect something classy and hard-hitting. Don't expect either of those things from **Jackass Presents: Bad Grandpa** (2013, ★★★), but if you've got a desperate urge to see a 'pensioner'(ie Johnny Knoxville) trap his privates in a snack machine, be our guest. Also on Netflix: **American Horror Story: Freak Show** (2014, ★★★★) and the more teatime-friendly **Atlantis: Season 1** (2013, ★★★).

If you're a fan of Tim Burton's Johnny Depp movies, particularly those where Depp's gone mad with the chalky face paint, then grab a double bill of **Sweeney Todd** (2007, ★★★★) and **Dark Shadows** (2012, ★★★) on Amazon Prime; but if you'd prefer googly-eyed funny animals there's **Ratatouille** (2007, ★★★★) and **The Muppets** (2011, ★★★★). And Sky On Demand is offering awards hoovers **Whiplash** (2014, ★★★★★) and **The Theory Of Everything** (2014, ★★★★) plus Jay from *The Inbetweeners* going on an archaeological dig by mistake in 'scary' movie **The Pyramid** (2014, ★★★).





TV

Dead again

On set of season two of cult zombie drama The Returned...

BEFORE WE START: spoilers ahead if you haven't seen Season 1... There's a chill in the air that has nothing to do with the mist, the looming mountains or the threat of snow in the thick grey clouds overhead. It's more about the dead bodies strewn across the ground. When someone shouts, "A little more blood!" it's all *Lounge* can do to keep from jumping on the first plane home. We're deep among the pine forests over the town of Annecy in the Alpine foothills, watching a key scene in the second series of the superbly creepy and stylish French zombie drama *The Returned*.

Very loosely based on a 2004 film of the same name, the first series aired on Channel 4 in 2013 and detailed the return of the deceased in an unnamed French mountain town. The show eschewed gratuitous gore and cheap shocks as shattered families were awkwardly reunited, attempts to escape proved impossible and a crack in the town dam revealed a sunken town beneath the reservoir. Wrenchingly, it ended with the returned once more reclaimed, mysteriously compelled to trudge back off into the darkness having barely begun the process of reintegration into the community. Where do they go from here?

Before you ask, we can't be too exact about the details: creator Fabrice Gobert and his team are as sensitive to spoilers as anyone toiling away on a certain series set in Westeros. Happily, a glass or two of vin rouge over lunch loosens tongues and there are a few things *Lounge* can confirm...

Character building

In season two, Berg, a mysterious architect (Laurent Lucas), arrives to solve the mystery of the leaking dam, and forms an uneasy partnership with Jérôme Séguret (Frédéric Pierrot), the father of twins Camille (Yara Pilartz) and Lena (Jenna Thiam). Camille, one of the returned, has gone back whence she came, taking her mother with her and leaving her traumatised father and sister behind. Jérôme's state of mind is reflected in the beard Pierrot has grown: straggly and disordered. And although the new eight-part series runs across several timelines, revealing the stories and motivations behind several of the returned, including serial killer Serge (Guillaume Gouix) and silent child Victor (played by the uncanny Swann Nambotin), the bulk of the action takes places six months after the events of season one.

"Finally – zombies in France!" gasps producer Caroline Benjo, who also worked on the 2004 movie. "We didn't know it

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Future sight: returned Victor (Swann Nambotin) can make others see visions, (above) mysterious animal deaths, and (left) the Barrage de Tignes is a key filming location.

"Zombies in France! Usually the French tell realistic stories but not stories that are so fantastic"

CAROLINE BENJO, PRODUCER

was possible. Usually, the French can tell very realistic stories but not stories that are so fantastic." Gobert – who both directs and writes the series – snatches a moment to explain the key changes he made to the original concept. The dead of the TV series were no longer to be treated as allegorical figures representing outsiders or, as some interpreted the zombies in the film, AIDS victims. "It's more intimate and about the characters," he says. "How they deal with their dead and an event that is simply fantastic. How people as normal as Jérôme deal with unnatural things." (It's a harder trick to pull off than it sounds: this year's US remake foundered after one season.)

In the first (French) season, the sense of mystery was perpetuated by the characters – sometimes even the actors – learning the truth at the same pace as the viewers. "They were discovering progressively what was going to happen to them and enter into this excitement, curiosity and fear," says Benjo. And if they objected? Sadly, on a series like *The Returned*, the ultimate sanction is off limits to the production team. "We can't even threaten the ones who are pains by saying we will kill their characters," she laughs. "They know they can come back!"

SEE THIS IF YOU LIKED...

TWIN PEAKS 1990-
David Lynch's mould-breakingly odd whodunit was a key influence on *The Returned*.

LET THE RIGHT ONE IN 2008
Another continental lesson in melding horror and character drama on a tight budget.

IN THE FLESH 2013
The BBC3 miniseries also favoured character development over dystopian chomp-'em-up action.

Enjoy the silence

Pierrot confesses to being one such actor, although he reassures *TF* that "if I have a big idea, I call Fabrice, but I generally try to avoid it because that would be awfully boring for him. But it's a fantastic job." He loves "to work in the detail", as he puts it – and as if to illustrate his point, he produces a handwritten version of the day's shooting script. "I write it out myself. I worked with Jean-Luc Godard [*on 1996's* For Ever Mozart] and he told me that when authors are writing, the idea goes down the neck, the shoulder, the arm and the pen. If you do that as an actor, it goes the other way, into the mind. You will know things and deeply understand them. Gobert and Godard, they are both masters."

Clearly *The Returned* rewards close attention from actors as well as viewers. The series is only Gobert's second project after *Lights Out*, a 2010 thriller that created a stir at Cannes. Yet although he projects an easy confidence and command on set while covering a dizzying number of bases, he's an approachable figure who encourages input from cast and crew. This approach is still a novel one in French drama, says Benjo, where auteurs still tend to be placed on a pedestal.

"We have great actors who can express a lot with a look," Gobert explains. "They don't have to have a lot of good lines to be wonderful. More important is what the faces say. I love silences, I love people looking at each other, I love suspended time." Time's been standing still for the last two years, but now we're ready to go back to *The Returned*. Wrap up warm...

Gabriel Tate

ETA | AUTUMN *The Returned* Season 2 will air on Channel 4 later this year.



Keep looking, guys. One day you might see Batman.

SEE THIS IF YOU LIKED...

BATMAN 1966-1968
Still the best way to explore Batman's rogues' gallery on TV.

ARROW 2012-
Another DC hero trying to save his own crime-ridden city from those who fail it.

DAREDEVIL 2015-
A truly adult take on Marvel's blind superhero striving for justice without overstepping the mark.

For full reviews of these films visit totalfilm.com/reviews

Breaking baddies

The dark nights before the Dark Knight...

GOTHAM: SEASON 1 15

Show ★★★☆☆ **Extras** ★★★★☆

2014-15 **OUT 5 OCTOBER** DVD, BD, DIGITAL HD



If there were any initial concerns about having a Batman show that doesn't actually feature Batman, they're entirely justified within just a few episodes of this comic-book crime saga. While *Gotham*'s pilot does a good job of establishing a city overrun with mobsters and then populates it with plenty of fan-pleasing cameos by supervillains-to-be, the eps that immediately follow highlight exactly how much of a thankless set-up it all is if we are never actually going to get to the Caped Crusader pay-off.

It does at least have a compelling lead in Ben McKenzie. The erstwhile star of *The O.C.* plays Detective James Gordon with bubbling intensity as he struggles to uphold the exact letter of the law while faced with overwhelming corruption within the Gotham City Police Department. New in town and partnered with jaded cop Harvey Bullock (Donal Logue), Gordon quickly befriends a recently orphaned Bruce Wayne (David Mazouz) and becomes embroiled in an historic power battle between two criminal kingpins – which is exacerbated by low-level gopher Oswald Cobblepot's (Robin Lord Taylor) attempts to manipulate his way up the food chain.

Taking the entire first half of its season to find its feet, the show struggles early on to find a balance between an adult tone and its camper comic-book roots, alternating between the bloody brutality of a vicious serial killer and the ridiculous supervillainy of baddies like 'the Balloonman'. It's a problem that comes across in the cast too, with Taylor, Cory Michael Smith (as Edward Nygma) and Jada Pinkett Smith (gangster Fish Mooney) all performing at pantomime level in what is elsewhere trying to be a serious crime drama.

It's during the latter half of its run, when the show knuckles down to concentrate on the longer story arc of its ongoing gang warfare, that *Gotham* finally finds its feet. We see the cause and effect of the various power plays that slowly escalate towards the finale's gripping showdown; meanwhile, Gordon compromises his own moral code in trying to restore justice to the city. Compelling stuff...

...But it still feels stricken with terminal prequelitis – the sense that all components are simply being moved into place ready for the Dark Knight's arrival, which just isn't coming anytime soon. As such, *Gotham* feels like it is just permanently spinning its wheels, knowing full well that, whatever good Gordon can achieve, the city will still need Batman some day. With season two on the way, you have to hope that showrunner Bruno Heller is allowed to make a bold move and, for the purposes of the show, make a significant change to the Batman canon. Only then will Gotham get the show it deserves.

Matt Looker

EXTRAS › **Extended pilot** › **Deleted scenes** › **Featurettes** › **Character profiles** › **Gag reel**

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EMPIRE: SEASON 1 15

Show ★★★★☆ Extras ★★★☆☆

2015 **OUT NOW** DVD, DIGITAL HD

A MEGA-HIT IN THE US, EMPIRE IS essentially the hip-hop *Dallas*: a ludicrous OTT soap opera, and all the more entertaining for it. Created by Lee Daniels (*Precious*), it follows dying rap mogul Lucious Lyon (Terrance Howard), who must decide which of his three sons will inherit his (record label) Empire after he's gone. Cue drama, backstabbing and Lucious' ex-wife Cookie (Taraji P. Henson), an ex-con force of nature who's gonna "get what's mine". It's not all gratuitous flashbacks and celeb cameos, though; it's also a rare drama that explores race, class and hip-hop homophobia – just not with subtlety. **Stephen Kelly**

EXTRAS › **Commentary** › **Featurette** › **Uncut music performances** › **Music videos**



ARROW: SEASON 3 12

Show ★★★☆☆ Extras ★★★☆☆

2014-15 **OUT 28 SEPTEMBER** DVD, BD, DIGITAL HD

JUST AS ITS COLOURFUL, MORE entertaining spin-off *The Flash* arrives, *Arrow* sadly takes itself more seriously than ever. The introduction of a non-Liam Neeson Ra's al Ghul as the year's big bad leads to much mystical mumbo-jumbo that mires the show in mythology and melodrama, while each episode's flashback to a pre-vigilante Oliver Queen (Stephen Amell) now just feels like filler. *Flash* crossover eps and new arrival Brandon Routh as The Atom inject some much-needed fun and the mid-season finale ends with a (literal) killer cliffhanger, but mostly the show needs to just lighten up. **Matt Looker**

EXTRAS › **Commentaries** › **Deleted scene** › **Featurettes** › **Gag reel**



STAR WARS: REBELS: SEASON 1 PG

Show ★★★★☆ Extras ★★★☆☆

2014-15 **OUT NOW** DVD, BD, DIGITAL HD

SET FIVE YEARS BEFORE A NEW *Hope*, Disney's series feels like *Star Wars* in a way the prequels never did. This, in part, is to do with its familiar aesthetic (TIE Fighters! Star Destroyers!), but has more to with characters that speak like actual people – an irony, given they're animated. Through this ragtag group of scoundrels – including a Jedi and his young padawan – we see the formative years of the Rebellion. These 13 episodes are immersive, thrilling and fun without ever talking down. Better still, the season only improves as it goes along, hitting its glorious, fan-pleasing apex with a *big* climactic cameo. **Stephen Kelly**

EXTRAS › **Featurettes** › **Shorts (BD)**



OUTLANDER: SEASON 1 18

Show ★★★★☆ Extras ★★★★☆

2014-15 **OUT 28 SEPTEMBER** DVD, BD, DIGITAL HD

BASED ON A SERIES OF BESTSELLING novels *Outlander* is a romance-fantasy series that finds a World War II nurse, Claire (Caitriona Balfe), enjoying a romp through the Scottish countryside with her husband Frank (Tobias Menzies) in 1945. She falls through a time tunnel and ends up in the 18th Century, where she may or may not fall in love with one of Frank's ancestors. Meanwhile, Frank would love to know exactly where his wife went. A promising and unique series with enough kitchen-sink action and adventure (and sex! and kilts!) to keep things interesting. **Ken McIntyre**

EXTRAS › **Deleted scenes (BD)** › **Extended episode (BD)** › **Featurettes** › **Podcasts**



THE FLASH: SEASON 1 12

Show ★★★☆☆ Extras ★★★☆☆

2014-15 **OUT NOW** DVD, BD, DIGITAL HD

THIS ARROW SPIN-OFF SEES GRANT Gustin winningly portray DC Comics' Barry Allen/Flash, a crime scene investigator who becomes super-speedy after a freak accident. His powers aid him in his day job, sure, but can they also help him unravel the mystery of his mother's bizarre murder, when little Barry witnessed a ball of lightning with the face of a man? The premise suffers from a glut of similarly speedy characters streaking our screens (Quicksilver, *The Incredibles*' Dash, even Edward Cullen) but the effects are decent, the burgundy leather costume pleasingly old-school and the quieter moments nicely played. **Jamie Graham**

EXTRAS › **Commentaries** › **Deleted Scenes** › **Outtakes** › **Music highlights**



THE BIG BANG THEORY: SEASON 8 12

Show ★★★★☆ Extras ★★★☆☆

2014-15 **OUT NOW** DVD, BD, DIGITAL HD

EVERYONE'S FAVOURITE NERDS ARE back for the eighth season of a sitcom that, despite wobbles, is still frequently funny. Highlights here include Sheldon and Leonard busting into George Lucas' Skywalker Ranch and Raj snooping in girlfriend Emily's apartment. But, as ever, the show handles emotional issues just as well, from Sheldon and Amy's snail's-pace relationship to the death of Howard's mother (which came after Carol Ann Susi, the real-life actress who voices the off-screen harridan, died late last year). As ever, Jim Parsons steals it as Sheldon; much like the show, he's a model of consistency. **James Mottram**

EXTRAS › **Featurettes** › **Gag reel**



AROUND THE WORLD WITH ORSON WELLES E

Show ★★★★☆ Extras ★★★☆☆

1955 **OUT NOW** DVD, BD

TO ENJOY WELLES' LATER CAREER is to chase fragments of frustrating brilliance that rarely coalesce into anything conventional or easy to celebrate. That's the case with *ATW*: a six-part travel series made for ITV in 1955, initially intended to be 25 episodes but compromised and compacted. It's stagey, with ostentatious cutaways of Welles cut into interviews, and myopic, covering Europe (not 'The World') wherever he happened to be working or seeing friends. But still it's a pleasure to see Welles, and a thrill to hear him talk, even if he looks like he might wander off at any moment. **Nathan Ditum**

EXTRAS › **Documentary** › **Interview** › **Booklet**



THE WALKING DEAD: SEASON 5 18

Show ★★★★☆ Extras ★★★☆☆

2014-5 **OUT 28 SEPTEMBER** DVD, BD, DIGITAL HD

FIVE SEASONS INTO THE GREATEST zombie apocalypse ever, and Rick's (Andrew Lincoln) dwindling family of survivors is starting to flag. Now completely feral, and stripped of hope by the horrific opener at the ironically named Sanctuary, the gang probably would have started eating each other if the show didn't call them in from the wild at some point. Domestication, though, is less interesting than survival – as such, S5 suffers a *slight* dip in tension. But it's still just as punishing, poignant and absurdly well written as before. **Paul Bradshaw**

EXTRAS › **Commentaries** › **Featurettes** › **Deleted scenes** › **Video diaries**


Has Bill Murray really harnessed the power of snow magic? Check the book.

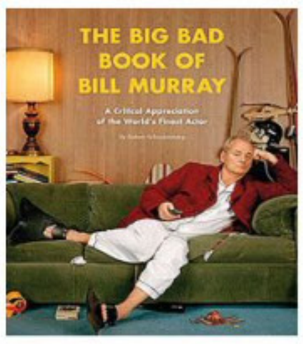
Just William

C is for comprehensive...

THE BIG BAD BOOK OF BILL MURRAY

Book ★★★★☆

ROBERT SCHNAKENBERG | QUIRK BOOKS



TO THE uninitiated, Bill Murray is just a grizzled, sarcastic old comedian. Despite (or maybe because of) the fact that he genuinely doesn't try too hard to be anything else, the cult of Murray has grown in the wake of his '00s renaissance to include colouring books, exhibitions, festivals and now this outstanding "critical appreciation of the world's finest actor". Laid out like a mid-sized encyclopaedia and graphically designed with a Wes Anderson-esque eye, it's a smart, accessible A-Z that rewards flicking and poring alike.

Want to know more about *Ghostbusters*? Skip to 'G' for six pages of behind the scenes titbits and biographical detail about the film that made his career – and also find entries on *Garfield*, golf, Cary Grant and the teachings of spiritual guru George Ivanovitch Gurdjieff, who played a bizarrely big role in Murray's life, work and vodka toasts.

The entries are exhaustive, doing a great job of rooting out first-person quotes from the man himself. They're also peppered with some terrific "tales from Murrayland" that go a long way to building his legend even higher: the time he threw a woman in a swimming pool because she asked for his autograph; the time he turned up uninvited to a student party and did the dishes; the time he gatecrashed Elvis' funeral.

Part biography, part manifesto for life, it works best as a handy self-help book for anyone who worries too much about binge drinking, saying inappropriate things or taking impromptu cross-country road-trips in someone else's car. **Paul Bradshaw**

MASTERS OF FX

Book ★★★★☆

IAN FAILES | ILEX

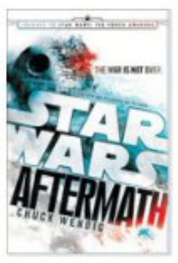


THE EVER-RELIABLE film imprint Ilex delivers again with this thorough survey of the biggest VFX supervisors in the business. Refreshingly, it stresses the creative component to what is a little-understood role – despite armchair filmmakers' knee-jerk criticisms of CGI, every film brings new challenges, and those profiled here are the ones charged with making technology and storytelling meet. There isn't a lot of hardcore technical detail, so if you're looking for a textbook head elsewhere, but as an intro to the trade for newbies or younger readers, you'd struggle to do better. **Andrew Lowry**

STAR WARS: AFTERMATH

Book ★★★★☆

CHUCK WENDIG | Century

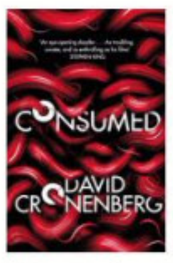


THE EMPEROR'S DEAD, the Death Star's gone and Chewie's *really* suffering after all that Ewok homebrew... Well, probably – there's not much hanging out with your favourite characters in this first 'canonical' novel bridging Episodes *VI* and *VII*. If the set-up's tried-and-tested – ragtag renegades versus sneering Imperials – Wendig lightspeeds the pace, even with sundry galaxy-spanning interludes teasing future developments. Plus: women! At least three, and in kick-ass roles! And of course a wacky droid, but he's fairly tolerable. **Matthew Leyland**

CONSUMED

Book ★★★★★

DAVID CRONENBERG | Fourth Estate



WHO'D HAVE IMAGINED David Cronenberg's first novel would be a light-hearted romantic romp? Only kidding. *Consumed* (now in paperback) mixes Cronenberg's usual preoccupations, from icky diseases and consumerism to weird sex and weirder names. The usual focus on the relationship between technology and shagging is here in spades, too. A globe-spanning thriller on a scale he'd never get the budget to film, it never moves the emotions, but there are more ideas per page than some full-time novelists manage in whole books. **Andrew Lowry**

Three more...

Drinking, LEGO, zombies. Or as we call it, 'the weekend'.



GREAT LEGO SETS

★★★★★

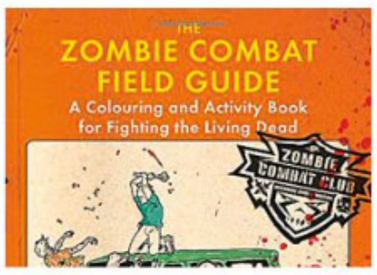
A decade-by-decade brick-down of LEGO sets classic, rare and unexpected (Parisian restaurant?) annotated in typical DK style. Upstaged by its own cover, though: a free vintage space cruiser! Without the little man, but still.



COCKTAILS AT THE MOVIES

★★★★

If you've got an event coming up, or just fancy some new ways to get hammered, this is the guide to movie-inspired mixology for you. How about a Dirty Martini (*Iron Man 2*)? A Rum Collins (*Thunderball*)? Maybe not together, mind.



THE ZOMBIE COMBAT FIELD GUIDE

★★★

Zombies are hot... colouring books are hot... let's do a zombie colouring book! But it's not just cartoons of brains; there's priceless fighting-the-undead tips too. Don't pull hair – that scalp'll come right off...

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RANT

Is it just me?

...Or does The Counsellor deserve a re-trial?

asks Philip Kemp

WHEN IT WAS RELEASED in 2013, *The Counsellor* was hit by a tsunami of largely dismissive reviews. (In *The Hollywood Reporter*, the usually perceptive Todd McCarthy wrote it off as "a bummer".) OK, Scott's a director whose ultra-versatile competence (just recently, Andrew Collins described him as "our hi-tech William Wyler") can be scuppered by a poor script; think, if you can bear to, of *Exodus: Gods And Kings* or (gulp) *G.I. Jane*. But for *The Counsellor* Scott had one of the world's finest living novelists, Cormac McCarthy, riding shotgun with his first ever movie script. So what went wrong? Or did it?

True, McCarthy, author of *The Road* and *No Country For Old Men*, isn't everyone's idea of a light holiday read. Behind his sculpted prose lurks an uncompromising moralist, who believes actions have consequences and that there are few if any limits to human iniquity. (He was raised Catholic, for what that's worth.) Central to his bleak vision is the concept of a border, at once physical and moral; overstep that, you find yourself in a world where the most appalling things may happen to you and yours – indeed, they almost certainly will. And there's no going back.

Often in McCarthy's work that fatal divide is symbolised by the US-Mexican border. And so it is in *The Counsellor*. Played by Michael Fassbender, the eponymous lawyer (we never learn his name), in cahoots with his nightclub-owning friend Reiner (Javier Bardem), sets up a deal to run a truckload of drugs from Ciudad Juárez to Chicago, funded by a Mexican cartel. Inevitably he's double- and triple-crossed. By the end of the movie all his friends and associates, including his beautiful fiancée Laura (Penélope Cruz), have met with brutally unpleasant ends, and the once suave and self-confident Counsellor sits weeping in a south-of-the-border flophouse, awaiting his own fate. Sole winner is Bardem's girlfriend Malkina (Cameron Diaz), her feline smile like a sliver of ice, who coolly absconds with the proceeds.

Scott's impressive cast also includes Brad Pitt, Rosie Perez, Rubén Blades, Bruno Ganz and Goran Visnjic. And with its unforgiving biblical cadences, McCarthy's dialogue makes few concessions to drab naturalism. "You are at a crossroads and here you think to choose," Blades' Mexican police chief tells the desperate Counsellor. "But here there is no choosing. There is only accepting. The choosing was done a long time ago." And so, with pitiless logic, the tale works itself out.

That rejection of verbal naturalism, and the fact that few of the characters are likeable, seems to be what put many critics off. But then you could say as much of *Reservoir Dogs*, or Billy Wilder's classic *Ace In The Hole*. And as one of the film's few favourable reviewers (ok, full disclosure, it was me) concluded: "Between them, Scott and McCarthy have created a film that in less accomplished hands could have slumped into melodrama, but that retains the grim humour, and the granitic implacability, of a classic morality tale." Or is it just me?

Agree or disagree? Have your say at gamesradar.com/totalfilm, or give us your opinion via Facebook and Twitter.



OFFICE-OMETER

The TF staff verdict is in!



LAST MONTH...

In *TF*237, Matt Glasby argued that biopics are just a big old waste of time. You respond...

DAVID YOUNG
It's just you. *Rush*, *The Wolf Of Wall Street*, *Serpico*, *Dog Day Afternoon*, *Raging Bull*, *The Elephant Man*... all of these and more are classed as biopics on Wikipedia. Some of them might be a bit tenuous, but the majority are very decent films.

BILLY LIDDELL
Much like every film, if you can create an entertaining and engaging narrative, then why not make it? I don't think it matters if the inspiration is a real person, existing material or an original idea plucked from thin air. Just make a good film and it won't be a waste.

CARL DOHERTY
Yeah, it's always annoyed me how biopics compress the complexities of life into one clearly defined inciting moment. The human journey simply isn't like that. That said, *American Splendour* is one of my favourite movies.



ROSS UNDERWOOD
It's totally subjective. It depends on the subject matter and, to be honest, most biopics are altered to work for a cinema audience. Print the truth, or print the legend? Print the legend.



Bond's version of a hybrid is airtight.

Live and let dive

THE SPY WHO LOVED ME | Lotus blossoms...

THIS CLASSIC 1977 ROGER MOORE-ERA sequence has it all: exotic Sardinian climes; exciting, multi-vehicle action; raised-eyebrow asides; *two* Bond girls; iconic henchmen; and a sting in the tail-fins courtesy of Q Branch's souped-up, transforming Lotus Esprit. The series would not make such waves again until *Casino Royale* (2006).



1 James Bond (Roger Moore) and Major Anya Amasova (Barbara Bach) speed off in a Lotus Esprit. A motorbike-and-sidecar begins pursuit.



2 The sidecar turns into a missile! Bond swerves between two trucks, one of which explodes in a shower of feathers. The motorcyclist de-cliffs. "All those feathers and he still can't fly," quips Bond.



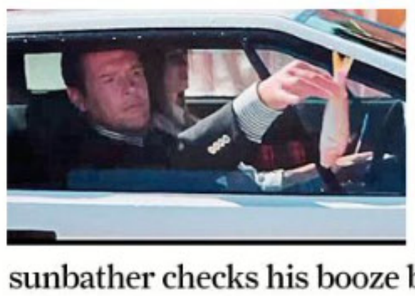
3 Jaws (Richard Kiel) and co give chase. Bond sprays their windscreen with oil and they plummet through a local's roof. "Mamma mia!" he exclaims as Jaws emerges unscathed.



4 Helicopter pilot Naomi (Caroline Munro) attacks. "Ever get the feeling somebody doesn't like you?" asks Bond as he drives straight off a pier.

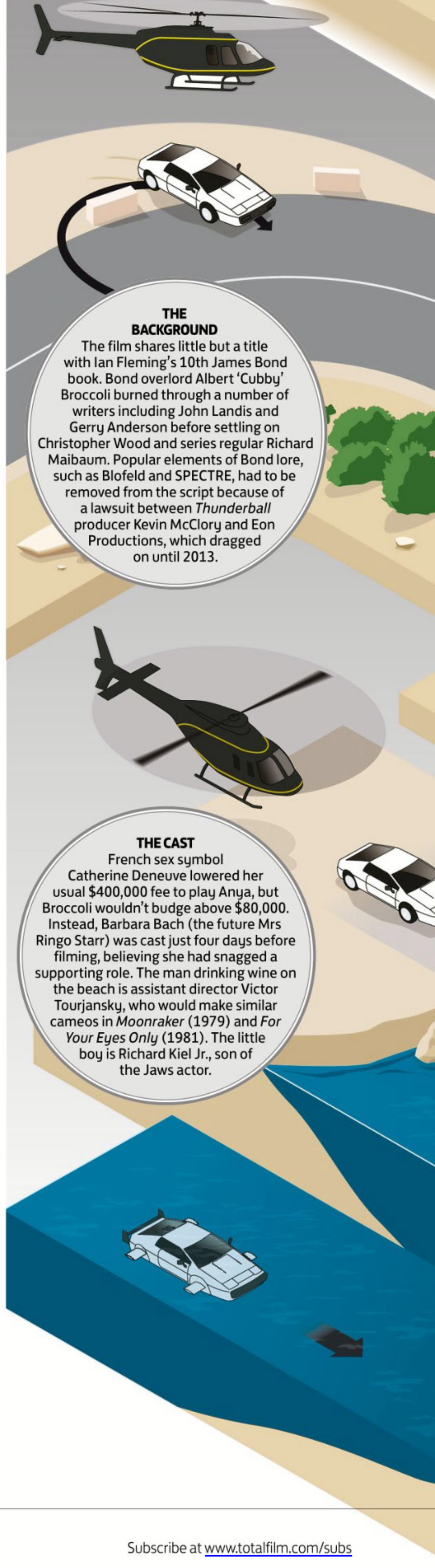


5 Underwater, the Lotus Esprit turns into a submarine and begins gliding through the depths. "It's time we said goodbye to an uninvited guest!" smarms Bond as he torpedoes the helicopter.



6 The Lotus Esprit emerges from the ocean and drives up the beach as a disbelieving sunbather checks his booze bottle. Bond defenestrates a fish, and drives off... **Matt Glasby**

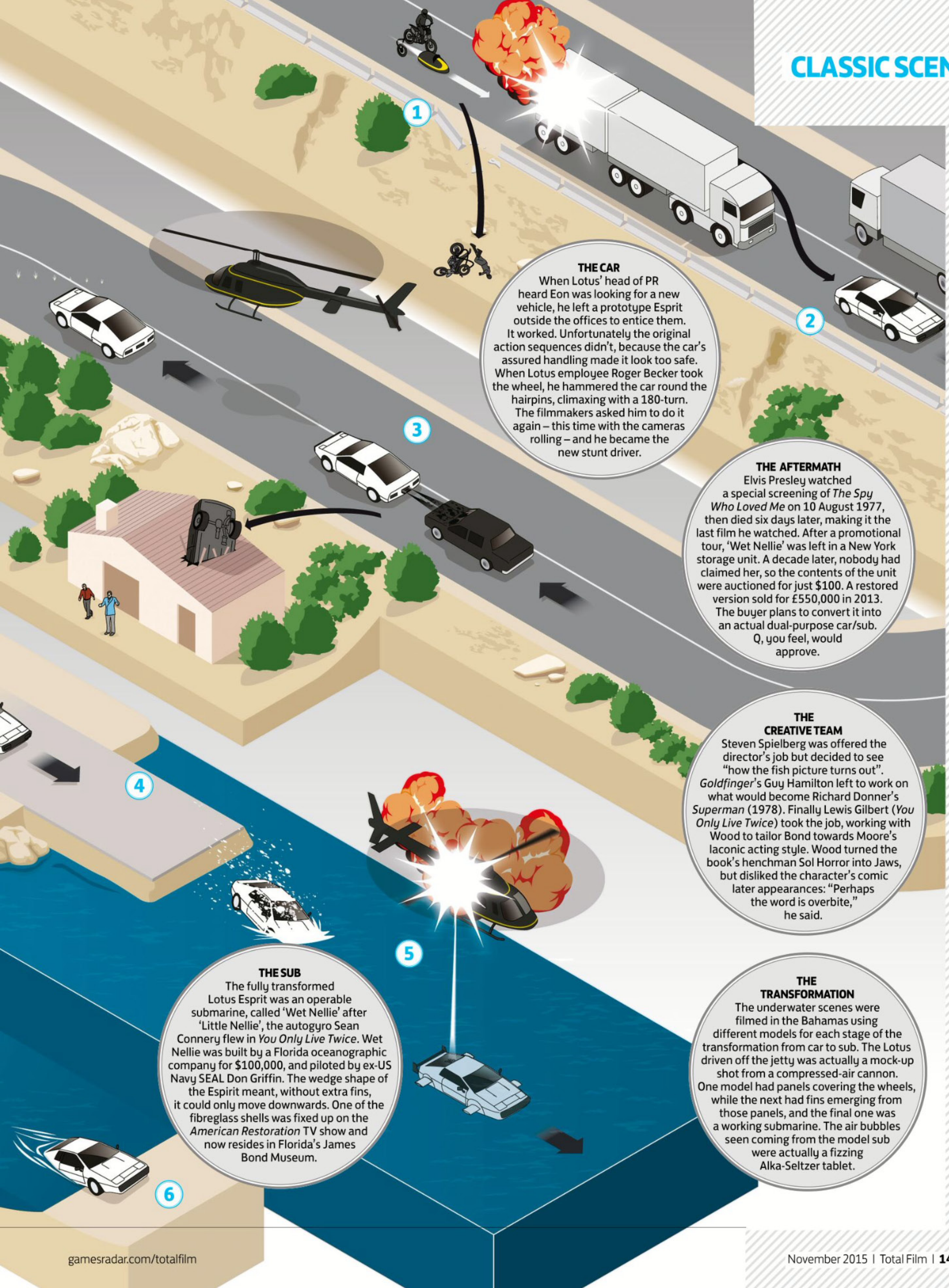
***The Spy Who Loved Me* is available on DVD, BD and VOD now.**



THE BACKGROUND
The film shares little but a title with Ian Fleming's 10th James Bond book. Bond overlord Albert 'Cubby' Broccoli burned through a number of writers including John Landis and Gerry Anderson before settling on Christopher Wood and series regular Richard Maibaum. Popular elements of Bond lore, such as Blofeld and SPECTRE, had to be removed from the script because of a lawsuit between *Thunderball* producer Kevin McClory and Eon Productions, which dragged on until 2013.

THE CAST
French sex symbol Catherine Deneuve lowered her usual $400,000 fee to play Anya, but Broccoli wouldn't budge above $80,000. Instead, Barbara Bach (the future Mrs Ringo Starr) was cast just four days before filming, believing she had snagged a supporting role. The man drinking wine on the beach is assistant director Victor Tourjansky, who would make similar cameos in *Moonraker* (1979) and *For Your Eyes Only* (1981). The little boy is Richard Kiel Jr., son of the Jaws actor.

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THE CAR

When Lotus' head of PR heard Eon was looking for a new vehicle, he left a prototype Esprit outside the offices to entice them. It worked. Unfortunately the original action sequences didn't, because the car's assured handling made it look too safe. When Lotus employee Roger Becker took the wheel, he hammered the car round the hairpins, climaxing with a 180-turn. The filmmakers asked him to do it again – this time with the cameras rolling – and he became the new stunt driver.

THE AFTERMATH

Elvis Presley watched a special screening of *The Spy Who Loved Me* on 10 August 1977, then died six days later, making it the last film he watched. After a promotional tour, 'Wet Nellie' was left in a New York storage unit. A decade later, nobody had claimed her, so the contents of the unit were auctioned for just $100. A restored version sold for £550,000 in 2013. The buyer plans to convert it into an actual dual-purpose car/sub. Q, you feel, would approve.

THE CREATIVE TEAM

Steven Spielberg was offered the director's job but decided to see "how the fish picture turns out". *Goldfinger*'s Guy Hamilton left to work on what would become Richard Donner's *Superman* (1978). Finally Lewis Gilbert (*You Only Live Twice*) took the job, working with Wood to tailor Bond towards Moore's laconic acting style. Wood turned the book's henchman Sol Horror into Jaws, but disliked the character's comic later appearances: "Perhaps the word is overbite," he said.

THE SUB

The fully transformed Lotus Esprit was an operable submarine, called 'Wet Nellie' after 'Little Nellie', the autogyro Sean Connery flew in *You Only Live Twice*. Wet Nellie was built by a Florida oceanographic company for $100,000, and piloted by ex-US Navy SEAL Don Griffin. The wedge shape of the Espirit meant, without extra fins, it could only move downwards. One of the fibreglass shells was fixed up on the *American Restoration* TV show and now resides in Florida's James Bond Museum.

THE TRANSFORMATION

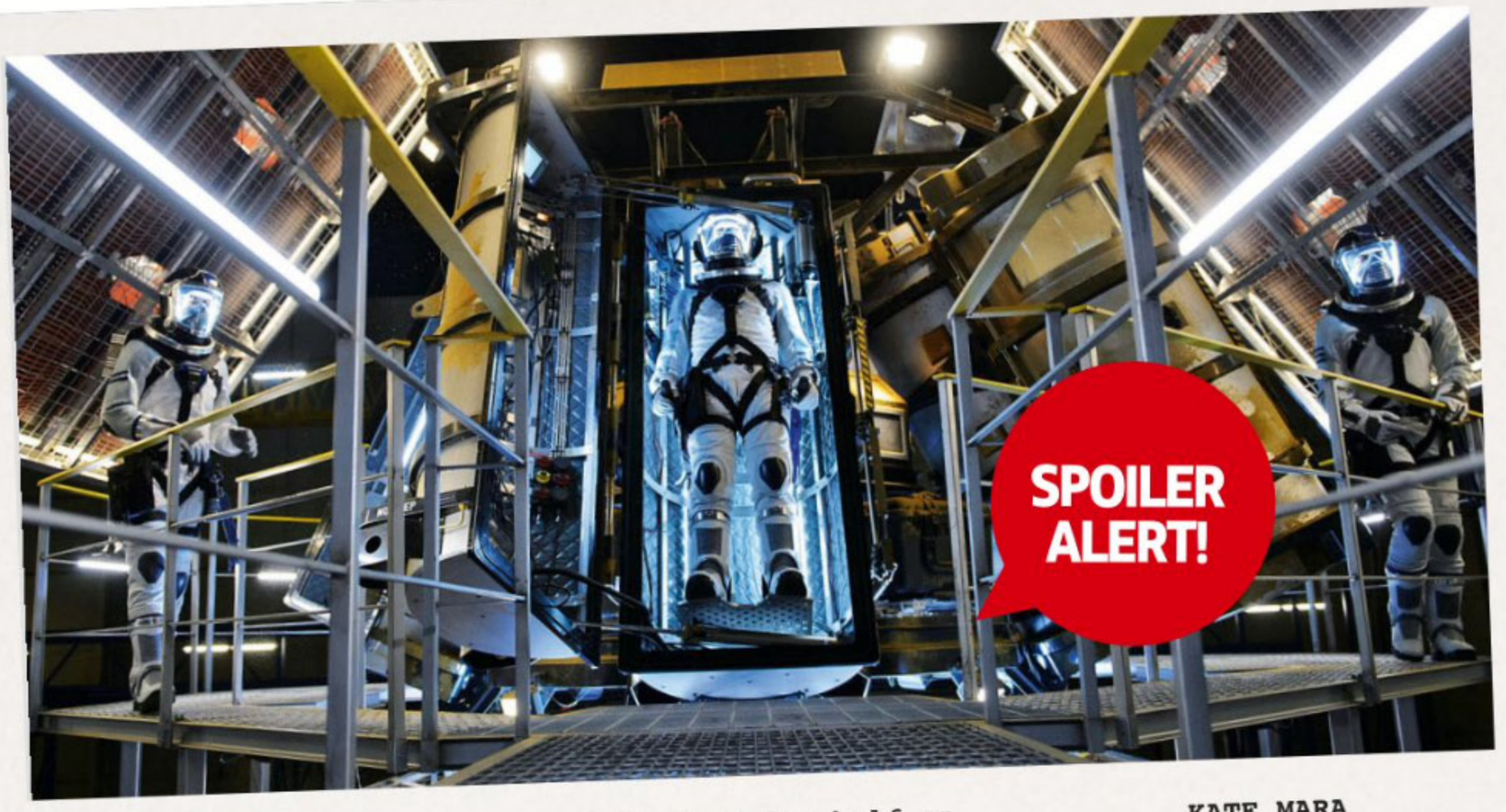
The underwater scenes were filmed in the Bahamas using different models for each stage of the transformation from car to sub. The Lotus driven off the jetty was actually a mock-up shot from a compressed-air cannon. One model had panels covering the wheels, while the next had fins emerging from those panels, and the final one was a working submarine. The air bubbles seen coming from the model sub were actually a fizzing Alka-Seltzer tablet.

ILLUSTRATION BY JASON PICKERSGILL/ACUTE GRAPHICS

60 SECOND SCREENPLAY



TF saves you a night out every month. This issue: we de-stretch Fantastic Four...



FADE IN:
EXT: JUNKYARD, 2007

As if setting one of the first scenes in a rubbish tip weren't enough of an omen, there's the word 'Grimm' in giant red neon.

INT: BASEMENT
Science bros YOUNG MILES TELLER and YOUNG JAMIE BELL are attempting to build an '80s-Spielberg/Amblin vibe that will explode in their faces by Act 2.

YOUNG MILES TELLER
We've almost nailed teleportation! I predict by the end of this movie we'll have made a ton of money disappear down a black hole.

EXT: BIG JOYLESS LABORATORY, PRESENT DAY
OLDER MILES is still working on his device but the project has been Nolan-ised: bigger scale, all grey, no gags allowed.

MILES TELLER
Quantum this, quantum that, inter-dimensional the other…

TOBY KEBBELL
Quantum this, quantum that, but with added unnecessary amounts of sneering.

Giant action set-piece! Is what you'd expect to see right now. Instead, here's some of the most thrilling scenes of welding since *Flashdance*.

MICHAEL B. JORDAN
If anyone needs me, I'll be easing the boredom by breaking my arm in a car crash.

To test MILES' machine, they send a chimp to another dimension but he comes back WITHOUT ANY SUPERPOWERS AT ALL. Which basically sums up everything that's wrong with this movie.

MILES TELLER
OK, it's 19 hours into the picture, probably time we tried the machine ourselves. KATE MARA – you stay behind, because you're a girl.

KATE MARA
Got it! I'll just stay here and touch-type like a woodpecker on crack.

EXT: PLANET ZERO(-INTEREST)
MILES, MICHAEL, TOBY and JAMIE find themselves on an old *Star Trek* set covered in snot volcanoes.

TOBY KEBBELL
Bloody hell – not exactly *Tomorrowland*, is it? If it's OK, I think I'll have a lie-dead for half an hour. Please, no one make the vaguest reference to my horrific demise until then, we don't want any believability creeping in!

Stuff blows up, carpeting everyone in Marvel radiation (no cancer! Free unitard!). Still no super-monkeys.

INT: CENTRE FOR RESEARCH INTO HOW MUCH BODY HORROR YOU CAN SNEAK INTO A 12A

Strapped to tables like short-contract *Game Of Thrones* actors, our heroes transform: MICHAEL becomes Human Torch, KATE becomes Human Soap-Bubble Maker, JAMIE becomes Human Rice Krispie Treat and MILES becomes Human Willy Gag Waiting To Happen.

JAMIE BELL
It's self-pityin' time! I'll have my genitals back now, thanks.

MICHAEL B. JORDAN
Aaargh! Having powers is SHIT!

A year passes – or those script pages got left in a cab, whatever. MILES has made his face look like it's been sat on by an elephant. KATE has developed a tragic case of re-shoot wig.

KATE MARA
If this franchise fails, I'm a shoo-in for a *Wurzel Gummidge* reboot…

GALACTUS! SKRULLS! THE SILVER SURFER! Yeah, not in this movie. Instead, more shots of a slowly moving progress bar.

TOBY KEBBELL
Know I've left it a bit late, but let's make up for the lack of supervillainy by splashing a few brains up the walls. Not very kid-friendly? No problem: they all nodded off hours ago.

MILES TELLER
We're almost half way to being a comic-book movie. Better have a big swirly portal just to be sure.

To ram home how humanity hangs in the balance, the final battle takes place nowhere near anyone.

MILES TELLER
Oh, we need to come up with a film title… God, what a fantastic chore!

JAMIE BELL
Bingo!

FIN

Next issue:
The Martian

WORDS: MATTHEW LEYLAND

COMING NEXT ISSUE...
ON SALE 23 OCTOBER

- We take a ringside seat at a long-awaited superhero smackdown!
- And pull back the curtain on the final *Hunger Games*!
- We're quaking on the set of a spooky double-hander...
- Plus! Big new movies reviewed! Some with élan! Some we'll pan!

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